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ART EXHIBIT CATA- LOGUE



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Horace K. Turner
Company,
Boston, Mass.

Art Exhibit Catalogue

1905 - 1906

Photographic and
Color Reproductions
Suitable for
School Decoration

Turner Prints
Fadeless Carbons
Platinums
Photogravures

Color-prints from the
Originals in Painting
Sculpture and
Architecture in
Europe and
America

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Horace K. Turner Co.

Publishers

Art

For Schools, Colleges and Libraries

221 Columbus Avenue
Boston, Massachusetts

Horace H. Turner Co.
June 21, 1906.

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Introductory.



IN our new exhibits for the season of 1905-1906 will be found many new and interesting subjects. The famous masterpieces in painting, architecture, and sculpture necessarily form the nucleus of such an exhibition and must remain permanently from year to year; around these we have grouped the most interesting modern paintings reproduced in color and monotone.

In choosing the subjects special care has been taken to select the best reproductions of each. The number of colored prints has been much increased. All of the colored reproductions of paintings are exact copies of the originals, in drawing and color, the drawing being reproduced photographically and the color being put on by trained artists. The colors are permanent. As the Turner Color-Prints are made in different sizes, it will now be possible at a moderate price to obtain exact replicas of many famous paintings in drawing, color, and size.

The beautiful Turner Prints in the exhibit are the result of long and careful experimenting. They are made by a wonderful secret process in sizes from ten inches long to six feet long. The big size is the largest print made. The six foot prints may seem an almost impossible achievement, but with our new process we not only make prints of this great size, but make them with such

perfect faithfulness to the original that the finest details are retained as perfectly as in the smallest print. The prints come in rich brown, gray and in the exact colors of the originals in many cases. They are absolutely permanent in color and are unequalled for depth, beauty and brilliancy. In every way they are superior to prints made by old processes which sell for twice as much. We are constantly adding new subjects to our present list. The large sizes are especially suited to assembly halls and corridors, and there are many intermediate sizes between the smallest and largest print suited to every sized room and space.

Our aim in choosing this year's exhibit has been to present an interesting collection of the best educational pictures in the world, not from one publisher, but from all the best, and to that end the publications of European and American houses have been thoroughly searched.

Key to Sizes and Prices.

There is no uniformity regarding size among various photographic publishers, and one of the most difficult things in arranging a catalogue is to devise some method of classifying sizes. The following key explains the plan followed in this catalogue:

SIZE 2.—Actual print is from 20 x 30 in. to 25 x 35 in.
The mount varies from 30 x 40 in. to 38 x 48 in.

SIZE 2 1-2.—Actual print is about 20 x 28 in.
The mount is about 28 x 39 in.

SIZE 3.—Actual print is from 8 x 17 in. to 16 x 20 in.
The mount is about 22 x 28 in.

The size given after the subject in inches indicates the size plate from which the print is made; the print itself will vary in width according to the original.

The approximate dimensions given in the catalogue are those of the picture proper without any margin. The upright measure is always given first.

We supply all art subjects published at publishers' prices, less the usual discount to educational institutions. We will gladly inform our customers of the prices and sizes of any subjects desired.

ALL SUBJECTS IN SIZES OTHER THAN THOSE IN THE EXHIBITS, EXCEPT TURNER BROWN-PRINTS AND TURNER COLOR-PRINTS, OFTEN REQUIRE FROM TWO TO THREE MONTHS TO MAKE OR IMPORT.

INSTRUCTIONS FOR ORDERING.

In ordering, give title of picture and artist's name. If artist's name is not given, order by number of picture and title.

Frame Prices.

SIZE 2 PRINT.

Four-inch quartered-oak frame for close framing,	\$6.50
Four-inch quartered-oak frame for margin-framing,	8.50
Four-inch quartered-oak frame with * mat for margin-framing,	9.00

SIZE 2 1-2 PRINT.

Four-inch quartered-oak frame for close framing,	5.50
Three-inch quartered-oak frame for margin-framing,	5.50
Three-inch quartered-oak frame with mat for margin-framing,	6.00

SIZE 3 PRINT.

Three-inch quartered-oak frame for close framing,	3.00
Two and one-half inch quartered-oak frame for margin-framing,	3.75
Two and one-half inch quartered-oak frame with mat for margin-framing,	4.00

Framing.

All our frames are sawed from the raw moulding to fit the picture, then stained to harmonize with the color of the print. By this method the joints are filled in with stain and are much smoother than when stained moulding is sawed and joined. The tone harmony of print and frame is of course much finer.

The frames are all made from the best quality quartered oak.

In "close framing" the frame fits the picture proper exactly, leaving no margin between frame and picture. In "margin-framing" there is a space between the picture proper and the frame. This space varies in width according to the size of each picture. In margin-framing the original mount

* Mats larger than 30 x 40 in. cannot be supplied at this price. Prices for larger-sized mats will be gladly given on application.

is shown, which does not always harmonize with print and frame. In mat-framing a mat is chosen which always harmonizes with print and frame.

Our framing is all done by experts, and we shall be glad to submit suggestions in regard to framing when desired.

Important

Owing to the great number of pictures published it is impossible for any one concern to carry a full line on hand at all times. American published prints can usually be secured in a week's time. Foreign prints many times must be imported. This causes a delay of several weeks in securing the prints.

Framed pictures are never carried in stock, and at least two weeks' time must be allowed for the completion of a framed picture order.

Our Turner prints are made on our own premises and can be shipped with greater dispatch, although when ordered framed the usual two weeks' time must be allowed to complete the order.

Any of the subjects in the Supplement may be purchased with exhibit funds.

The subjects in this catalogue are a few of the many thousand we handle. If you do not find those you wish, write us and we will gladly quote you sizes and prices of them.

Rush Orders

On rush orders notify us when ordering the prints that the goods must be had within a certain time. If possible in such cases name a substitute picture as second choice. If goods cannot be shipped within the time specified, we will notify you immediately.

Discount on all Outside Funds

On all orders for pictures purchased with funds raised outside of our exhibits we allow a discount of twenty-five per cent when delivered from American stock and forty per cent on foreign goods when imported duty free.* In case of the exhibit orders the expense of conducting the exhibit is so great that the fund from the sale of tickets and advertising is always spent with us at list prices, except under exhibit terms III, when twenty-five per cent is allowed on pictures delivered from American stock and forty per cent on goods imported duty free.

Persons unknown to us must send references or cash with order, either in money orders, express orders, or drafts.

* These discounts apply only on goods used for educational purposes.

PRICES OF TURNER BROWN-PRINTS, TURNER COLOR-PRINTS, AND FRAMES.

THESE PRICES CANCEL ALL PREVIOUS QUOTATIONS.

Sizes of Prints	Prices of Brown-Prints	Prices of Color-Prints	Width of Moulding for Close Framing	Prices of Close Frames	Width of Moulding for Margin-Framing	Prices of Margin Frames	Prices of Mats and Margin Frames
14 x 17	\$2.50	\$7.50	2 1/2 in.	\$2.25	2 in.	\$2.50	\$2.75
16 x 20	3.50	10.50	3 "	3.00	2 1/2 "	3.75	4.00
18 x 22	4.00	12.00	3 "	3.25	2 1/2 "	4.00	4.50
20 x 24	4.50	15.00	3 "	3.50	3 "	5.00	5.50
22 x 28	8.00	22.00	4 "	5.50	3 "	5.50	6.00
25 x 32	9.00	25.00	4 "	6.50	4 "	8.50	*9.00
26 x 36	10.00	28.00	4 "	7.00	4 "	9.00	*9.50
30 x 40	15.00	35.00	4 "	8.50	It is customary to frame these larger sizes close.		
34 x 45	20.00	45.00	4 "	12.00			
36 x 50	25.00	55.00	4 "	15.00			
38 x 54	30.00	65.00	5 "	18.00			
40 x 60	35.00	75.00	5 "	20.00			
44 x 66	40.00	90.00	5 "	25.00			
50 x 70	50.00	100.00	5 "	30.00			

The above frame-prices apply to the best grade quartered-oak frames. For gilded chestnut frames add 20 per cent to the above prices. For gilded composition frames add 100 per cent to the above prices. We prepay all transportation charges on all pictures, framed or unframed, when the Turner Prints equal one-half the value of the entire order.

* These prices apply to mats not larger than 30 x 40 inches. Prices will be gladly quoted if larger mats are desired.

Corrections and Additions.

1. The size 24 x 36 in the "size column" should be 26 x 36 and 36 x 26, respectively.
2. "Twilight," No. 23 on page 6, is \$12.00 in color and \$6.00 in photogravure.
3. "Monarch of the Glen," No. 84 on page 18, the 3-inch quartered-oak frame with margin framing, is \$6.00; the 3-inch quartered-oak frame with mat for margin framing is \$6.50.
4. "Autumn," No. 100 on page 21, is made only in Turner Brown Print.
5. "Aurora," No. 122 on page 27, is made only in size 13 x 29½, \$10.00. Frame prices the same as in size 2½.
6. "Ulysses," etc., No. 142 on page 33, the size should be 22 x 28 inches.
7. "Capitol," No. 193 on page 49. A more satisfactory print has been made and will be supplied on all orders.
8. "Washington's Home," No. 194 on page 50. The print is 9 x 36 inches; price, \$8.00; 3-inch frame, with mat for this size, \$8.50. Size 15 x 60, print, \$15.00; 4-inch frame, with mat, \$19.00. Prices for other sizes quoted on application.

Prints in the exhibits are necessarily somewhat worn from constant display. All prints furnished customers are fresh and clean.

The reproductions in our exhibits are the best made, but we supply lower grades of prints when desired. We use the best reproductions in our exhibits to give a more accurate impression of the originals.

Since issuing this catalogue we have secured negatives of the following subjects, and supply them now in our beautiful Turner Brown Prints. The prices are so much lower than the foreign prints that we advise their use in the following subjects. We guarantee the prints to be absolutely fadeless.

- | | |
|---|--|
| No. | No. |
| 2. A Reading from Homer. | 106. Shepherdess. |
| 3. Choosing the Caskets. | 107. Tired Gleaners. |
| 8. Ploughing. | 110. Children of the Shell. |
| 26. Valley Farm. | 113. Head of Christ-Child. |
| 27. Cornfield. | 114. St. Anthony of Padua. |
| 28. Lake. | 117. Guardian Angel. |
| 29. Dance of Nymphs. | 118. Sistine Madonna. |
| 31. Souvenir of Italy. | 119. Mother and Child. (Detail Sistine.) |
| 32. Holy Night. | 120. Madonna of the Chair. |
| 36. Return to the Fold. | 122. Aurora. |
| 41. Ancient Britons. | 123. Age of Innocence. |
| 42. Vikings. | 124. Cherub Choir. |
| 43. Young England. | 127. The Windmill. |
| 44. Mother and Daughter. | 129. St. John the Baptist. |
| 51. Come Unto These Yellow Sands and
and There Join Hands. | 131. Taking a Pilot. |
| 59. Scanty Meal. | 135. Mother and Child. (Good-night.) |
| 60. Avenue of Trees. | 136. Oxen Going to Work. |
| 61. Girl with Cat. | 141. Fighting Téméraire. |
| 62. Christ and Doctors. | 146. Three Children of Charles I. |
| 63. Head of Christ. | 147. William of Nassau. |
| 72. The Wave. | 148. Surrender of Breda. |
| 81. Shoeing the Bay Mare. | 151. Chariot Race. |
| 85. Distinguished Member of the Humane
Society. | 156. Christ and the Fishermen. |
| 86. King Charles Spaniels. | 168. Victory of Samothrace. |
| 87. Saved. | 175. Acropolis. |
| 91. Captive Andromache. | 189. Westminster Abbey. |
| 92. Greek Girls Playing Ball. | 195. Colombo Breakwater. |
| 105. Gleaners. | 197. Lower Falls. |
| | 200. Yosemite Valley. |



Painting.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

ADAM, Jules. Modern painter.

- 1 Cat and Kittens at Play. Turner Brown-Print. Made in *Turner Brown-Print not larger than 24 x 36 in.

*18 x 22

Original painting owned by Miss Katherine Eddy.

ALMA-TADEMA, Laurens. Modern painter. Born Dronryp, Friesland, Netherlands, 1836.

Mr. Tadema has lived so many years in England that it is difficult to think of him as Dutch. From his early interest in ancient history, he has aimed to make the modern world better understand the Egyptians, Romans, and Greeks as men and women who lived centuries ago. He follows the practice of musicians by numbering each work so that there can be no doubt as to their chronological order.

- 2 A Reading from Homer. Turner Color-Print. Made in all sizes *Turner Color-Print.

*25 x 32

Made also in photogravure, size 2, \$15.00, and in red print, size 3, \$4.50.

BARTH, Ferdinand. Modern German painter. Born Partenkirchen, Germany, 1842.

Mr. Barth has been both soldier and painter, taking part in the campaigns of 1860 and 1870, while in the interest of his art he has travelled through Germany, France, Italy, and Switzerland.

- 3 Choosing the Caskets. Scene from "Merchant of Venice." Photogravure.

2, \$15.00

Made also in red print, size 3, \$4.50.

BASTIEN-LEPAGE, Jules. Modern French painter. Born Damvillers, 1848. Died Paris, 1885.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 4 Joan of Arc. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *18 x 22

First exhibited in the Salon of 1880, now in the Metropolitan Museum of Art, New York.

M. Lepage has represented his Joan of Arc as a true shepherdess of Loraine, wearing the gray homespun bodice and brown skirt of the Loraine peasants. The orchard was taken from the garden of his own home at Damvillers, while in the background he has painted the white walls and red roofs of the cottage at Domrémy, the home of Joan of Arc.

BICKNELL, Albion Harris. Modern American painter. Born Turner, Me., 1837.

Mr. Bicknell's historical paintings of the Battle of Lexington and Lincoln at Gettysburg have a national reputation, and are among the most important works yet produced by any American artist.

- 5 Battle of Lexington. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36

BIRNEY, William Verplanck. Modern American painter. Born Cincinnati, O., 1858.

- 6 The Train. "Here it Comes." Turner Brown-Print. Made in *Turner Brown-Print not larger than 24 x 36 in. *18 x 22
- 7 The Duet. Turner Brown-Print. Made in *Turner Brown-Print not larger than 24 x 36 in. *18 x 22

BONHEUR, Rosalie (Rosa) Marie. Modern French painter. Born Bordeaux, France, 1822. Died Fontainebleau, France, 1899.

Mademoiselle Bonheur was one of the greatest painters of animals the world has known; she excelled all other women in the art, and ranked equally high with the best of her brother artists. Her studio she turned into a veritable menagerie, where she kept birds, hens, ducks, pigeons, two sheep, and a goat, which served her as models. Every day her brothers took the sheep and the goat down from the sixth flat in the rue Rumfort to graze on the Monceau plain.

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No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 8 Ploughing. Carbon-Print. 2, \$15.00
Made also in Carbon-Print, size 3, \$4.00,
and in American Carbon-Print, size 2,
\$10.00.
Original painting was exhibited in Paris
Salon of 1849. It was inspired by the
opening chapter of George Sand's "Mare
au Diable," and now hangs in the
Luxembourg Museum, Paris.
- 9 Brittany Cattle. Engraving by C. Mottram. 22½ x 33¼
Frame prices same as for size 2. \$2.25
- 10 Brittany Sheep. Engraving by G. Zobel. 22½ x 33¼
Frame prices same as for size 2. \$2.25
- 11 Horse Fair. Turner Brown-Print. Made in
all sizes in *Turner Color-Print and
*Turner Brown-Print. *24 x 36
Original painting in Metropolitan Museum
of Art, New York.
It was for her work on this famous painting that
Mademoiselle Bonheur decided to wear the large blue
peasant blouse and costume of a man, that she might
visit the horse-market without annoyance, and there study
the various kinds and habits of the horses as they ap-
peared when exposed for sale. When finished she called
it her "Parthenon frieze."
- 12 Deer in Forest. Turner Brown-Print. Made
in all sizes Turner Brown-Print. *18 x 22
Original painting in Metropolitan Museum
of Art, New York.

BOUGHTON, George Henry. Modern Eng-
lish painter. Born Norwich, England,
1834.

Although the English still discuss the question as to
whether Mr. Boughton is an Englishman or an American,
the fact remains that in his art he is distinctly an Ameri-
can, notwithstanding he is a subject of the King. When
three years old he was taken to Albany, N. Y., where he
opened a studio in 1850, but since 1861 he has made his
home in London. His work is filled with sympathy and
pathos, the sources from which he draws his inspiration
being Chaucer and the early history of New England.

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frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages
v, vi, and vii.

No. of Picture
Exhibited.Size and Price of
Picture Exhibited.

- 13 Pilgrims Going to Church. Turner Brown-
Print. Made in all sizes *Turner Brown-
Print. *24 x 36
Original painting in Robert L. Stuart Col-
lection, New York. Painted 1867. Motive
from Bartlett's "Pilgrim Fathers."
- 14 Return of the Mayflower. Engraving by J. J. 19 x 30½
Chant. \$7.50.
Frame prices same as for size 2.
- 15 Pilgrim Exiles. Engraving by C. Mottram. 19 x 30½
Frame prices same as for size 2. \$7.50

BOUGUEREAU, William Adolphe. Mod-
ern French painter. Born La Rochelle,
France, 1825.

The pictures M. Bouguereau paints possess a certain
gracefulness and charm in composition, but a too great in-
clination to pretty faces — rustic princesses with bare feet
— gives all of his work a sameness that has been repeated
on the canvases of Miss Gardner, an American who has
within recent years become his wife.

- 16 Homer and His Guide. Turner Brown-Print.
Made in all sizes *Turner Brown-Print. *36 x 24
Original painting in Layton Gallery, Mil-
waukeee.

Painted 1874. The blind bard is represented as at-
tacked by dogs set on by rude Ionian shepherds, but one
which has reached the poet has come under his influence,
and fawns upon him in submission.

BRADFORD, William. Modern American
painter. Born New Bedford, Mass., 1827.
Died New York, 1892.

While working as a clerk in New Bedford Mr. Brad-
ford began his artistic career by drawing pictures of whal-
ing-vessels, which he sold for the modest sum of \$25. He
painted along the shores of Lynn, Swampscott, and Na-
hant, but it was not until Whittier dedicated the poem of
"Amy Wentworth," to him, in 1862, that he was recognized
as an artist of merit, after which he made several Arctic ex-
peditions to secure sketches for his work that has since
become so well known.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and
frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages
v. vi, and vii.



Signing the Declaration of Independence
— Trumbull.



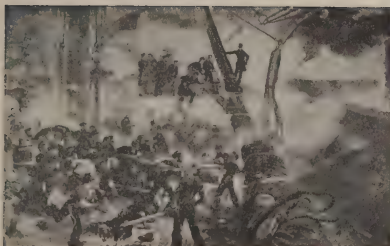
Washington Crossing the Delaware
— Leutze.



Battle of Bunker Hill—Trumbull.



Sherman's March to the Sea—Darley.



Farragut at Mobile Bay—Overend.



Columbus at the Court of Isabella—Brozik.



The Acropolis, Greece.



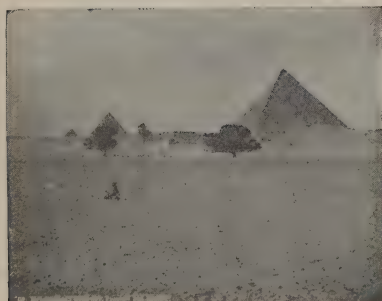
Castle and Bridge of St. Angelo, Rome.



Court of Myrtles, Alhambra.



The Sphinx, Egypt.



Pyramids and Desert, Egypt.



Surrender of Breda — Velasquez.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 17 Whaleship Homeward Bound. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36
Original painting in the Art Institute, Chicago.

BRETON, Jules Adolphe. Modern French painter. Born Courrières, Pas-de-Calais, France, 1827.

The work of Jules Breton is somewhat like that of Millet; he is the lyric painter of the French peasantry, expressing more of the sunshine and gladness of life than Millet, with less of his melancholy. Exhausted by the busy whirl of life in Paris, he loved the simple beauty of his native place, the tired peasants returning from the fields with heavy step; and with these gleaners and laborers as models, he realized and expressed a rustic beauty with a sincerity that gives him a distinction all his own.

- 18 Song of the Lark. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24
Original painting in Art Institute, Chicago.
- 19 Shepherd's Star. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24
Original painting in Art Institute, Chicago.

BROŽIK, Vacslav Von. Modern painter. Born Pilsen, Bohemia, 1852. Died Paris, 1901.

- 20 Columbus at the Court of Isabella. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36
Original painting in Metropolitan Museum of Art, New York.

BRUSH, George de Forest. Modern American painter. Born Shelbyville, Tenn., 1855.

The early years of Mr. Brush's artistic career were devoted to picturing the life of the American Indian, but later, feeling that he could not sufficiently interest the public in such subjects, he resorted to a different line of study, in which he felt greater certainty of finding appreciation. His recent pictures have been a series of modern Madonnas, idealizing his wife and children.

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No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 21 Mother and Child. Turner Color-Print. Made in all sizes *Turner Color-Print and *Turner Brown-Print. *18 x 22
Original painting in Museum of Fine Arts, Boston.

BUNNER, Andrew Fisher. Modern American painter. Born New York, 1841. Mr. Bunner went to Venice early in 1882, and is still living there.

- 22 The Old Mill. *Turner Brown-Print. Made in *Turner Brown-Print not larger than 18 x 22 in. *22 x 18
Original painting in Wadsworth Atheneum, Hartford, Conn.

BÜRCEL, Hugo. Modern German painter.

- 23 Twilight. Turner Color-Print. Made only in this one size. *18 x 22
In Color-Print and in Photogravure, 18 x 22, \$6.00

CHURCH, Frederick Edwin. Modern American painter. Born Hartford, Conn., 1826.

The art of Mr. Church has helped us to better realize the beauty of the tropics. By his many studies in South America, as well as Palestine and Greece, he produced work that formed an era in the history of native landscape art.

- 24 Cayambe (Mountain in Ecuador). Turner Brown-Print. Made in all sizes *Turner Brown-Print. *18 x 22
Original painting in Robert L. Stuart Collection, New York.

CLAYS, Paul Jean. Modern painter. Born Bruges, Belgium, 1819. Mr. Clays devoted himself to what may be called genre marine subjects.

- 25 Marine and Vessels. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36
Original painting in Art Institute, Chicago.

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

CONSTABLE, John. British painter. Born
East Bergholt, England, 1776. Died Lon-
don, 1837.

Being the son of a miller, Constable early learned to study every change of the sky, and these observations made such an impression upon him that as an artist he often pictured those wondrous sky effects that are so characteristic of his work. He loved to paint the simple cottages, the cornfields, and the meadows with their cattle that had been home to him all his life, and this he did so well, representing the rain-clouds and the driving wind to such perfection, that Fuseli the artist used to call for his umbrella and overcoat when going to see Constable's pictures.

- | | | |
|----|--|-------------|
| 26 | Valley Farm. Turner Color-Print. Made in all sizes *Turner Color-Print.
Original painting in National Gallery, London. | *18 x 22 |
| 27 | Cornfield. Carbon-Print.
Made also in Carbon-Print, size 3, \$5.00.
Original painting in National Gallery, London. | 2½, \$12.00 |

COROT, Jean Baptiste Camille. Modern
French painter. Born Paris, France, 1796.
Died there, 1875.

"Corot was the supreme master of landscape art, of light, of atmosphere, and moving foliage; the happy, hopeful thoughts in his heart could not but influence his work, and so fond of music was he that his life seems one continual melody. He sang as he worked, and used to compare his pictures to 'little songs.' He wandered about in a blue blouse, carrying a great parasol, and amused himself by talking aloud to the birds, the butterflies, and the trees."

- | | | |
|----|--|------------|
| 28 | The Lake. Turner Color-Print. Made in all sizes *Turner Color-Print.
Also in Carbon-Print, size 2, \$15.00, and size 3, \$4.00.
Original painting in the Louvre, Paris. | *18 x 22 |
| 29 | Dance of Nymphs. Carbon-Print.
Made also in Carbon-Print, size 3, \$4.00. | 2, \$15.00 |

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 30 **Près Gisors. Turner Color-Print. Not made larger than 18x22 in. Made both in *Turner Color-Print and *Turner Brown-Print.** *18 x 22
Original painting in Museum of Fine Arts, Boston.
- 31 **Souvenir of Italy. Turner Color-Print. Made in *Turner Color-Print not larger than 18 x 22 in.** *18 x 22
Original painting in the Louvre, Paris.

CORREGGIO, Antonio Allegri da. Italian painter. Born Correggio, near Modena, Italy, 1494. Died there, 1534.

Few facts are known of the brief life of Correggio, but his work tells us that he was a believer in all things bright and beautiful, while none but a lover of childhood could so depict the grace of a little child. His family name, Allegri, means joyful, and the joy he pictured on his canvases is contagious. Youth, with all its freshness, appealed to him with greater force than old age, and, like Leonardo, he was the painter of smiles.

- 32 **Holy Night. Carbon-Print.** 3, \$5.00
Made also in Carbon-Print, size 2½, \$12.00.
Original in Dresden Gallery.

This wonderful painting was suggested to the artist by a passage in the Bible which relates how Joseph, entering the stable at Bethlehem, saw the Child shining with a supernatural radiance, which lighted up the figure of his mother. It is said that Correggio, desiring to produce an effect of night, would not allow his work to be admired save at night-time, or, if in the day, in a darkened room lighted by candles. It was ordered for the altar in the Church of San Prospero at Reggio, and was stolen in 1640 by the order of Duke Francesco, and taken to Modena.

DARLEY, F. O. C.

- 33 **Sherman's March to the Sea. Turner Brown-Print. Made in all sizes *Turner Brown-Print.** *24 x 36
This print is photographed from a rare engraving by A. H. Ritchie.

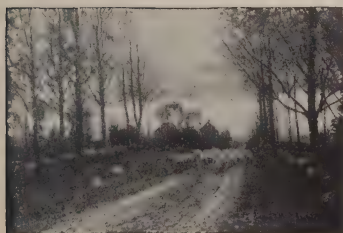
* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.



Golden Autumn Day — Marcke.



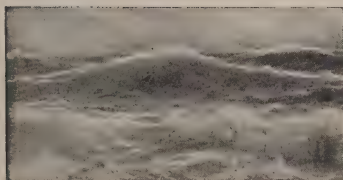
Avenue of Trees — Hobbema.



End of Day — Phelps.



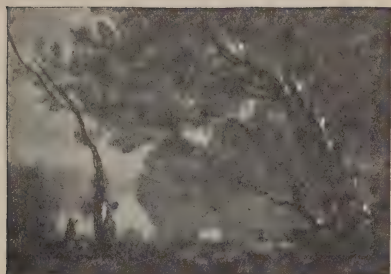
Kittens in a Hat — Dolph.



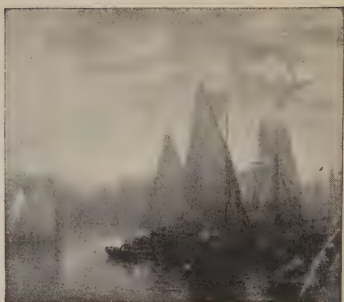
The Wave — James.



Her Tribute — Kline.



The Lake—Corot.



Evening in the Harbor—McCord.



Battle of Lexington—Bicknell.



By the Riverside—Lerolle.



Shepherd's Star—Breton.



Taking a Pilot—Seeley.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

DAVIS, Charles H. Modern American painter. Born Amesbury, Mass., 1856.

"In the forest of Fontainebleau and the wide fields of Barbizon Mr. Davis learned to paint his dreamy twilight scenes, generally choosing the autumn or winter seasons, with their frost and bleak winds."

- 34 Close of Day. Turner Brown-Print. Made in *Turner Brown-Print not larger than 18 x 22 in.

*18 x 22

Original painting in Art Institute, Chicago.

- 35 Twilight. Turner Brown-Print. Made in all sizes Turner Brown-Print.

*24 x 36

Original painting in Wadsworth Athenæum, Hartford, Conn.

DAVIS, Henry William Banks. Modern English painter. Born Finchley, England, 1833. The reputation of Mr. Davis is equally great as a landscape and an animal painter.

- 36 Returning to the Fold. Carbon-Print. Original in Tate Gallery, London.

3, \$5.00

DE HAAS, M. F. H. Modern Dutch painter. Born Rotterdam, 1832.

De Haas made most of his early sketches on the English and Dutch coasts, and in 1859 he settled in New York. He is scarcely equalled in his treatment of moonlight scenes at sea.

- 37 Moonlight. Turner Brown-Print. Made in *Turner Brown-Print not larger than 24 x 36 in.

*36 x 24

Original painting in Wadsworth Athenæum, Hartford, Conn.

DICKSEE, Margaret J. Modern British painter.

- 38 Swift and Stella. Photogravure.

3, \$6.00

It was in the home of Sir William Temple that Jonathan Swift first met Esther Johnson, better known as Stella. Swift had taken upon himself the office of preceptor to a niece of Sir William, who resided in the house,

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.Size and Price of
Picture Exhibited.

and at the same time Stella shared the benefits of the instruction. Stella, who was the daughter of a London merchant, was then about fourteen, very beautiful, and possessed such great talent that Swift took particular pleasure in cultivating her mind, and, when nearly fifty years old, he decided to marry her.

- 39 Child Handel. Photogravure. 3, \$6.00

Handel's father was a physician who designed his son for the law, but so great was the musical talent exhibited in the youth that even his Christmas presents of musical toys were organized by him into a sort of orchestra. Despite his stern father's strong objections to such a profession, some sympathizing member of his family presented him with a little clavichord, which they succeeded in smuggling into the attic, doubtless when the father was off visiting a patient. The strings of the instrument were covered with strips of cloth to deaden the sound, and here young Handel got his first training in composition, stealing away during the night when his worthy father was lost in slumber.

DOLPH, John H. Modern American painter.
Born Fort Ann, N. Y., 1835. Pupil of
Louis Van Kuyck, Antwerp. Mr. Dolph
is best known by his pictures of animals,
particularly dogs and cats.

- 40 Kittens in a Hat. Turner Brown-Print. Made
in *Turner Brown-Print not larger than
24 x 36 in. *18 x 22
Original painting owned by Miss Katherine
Eddy.

DOUGLAS, Edwin. Modern English painter.
Born in England, 1848.

Mr. Douglas has made his reputation chiefly by his pictures of Jersey cattle, for the painting of which he has his house so arranged that it combines a riding-house with a studio; at one end is placed a kind of dock where a cow can be set up to be painted, as well as a raised throne for dogs, and fixtures for a jumping-bar.

- 41 Ancient Britons. Carbon-Print. 3, \$4.00
42 Vikings. Carbon-Print. 3, \$4.00
43 Young England. 3, \$5.00
44 Mother and Daughter. Carbon-Print. 3, \$5.00
Original painting in Tate Gallery, London.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages x, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 45 Highland Hearth. Engraving by R. B. Parker. $17\frac{3}{4} \times 24$
\$5.00
Three-inch quartered-oak frame for close framing, \$3.50; 3-inch quartered-oak frame for margin-framing, \$5.00; 3-inch quartered-oak frame with mat for margin-framing, \$5.50.
- DUPRÉ, Julien. Modern French painter.
Born Paris, 1851.
- 46 The Balloon. Turner Brown-Print. Made in all sizes *Turner Brown-Print. $*22 \times 18$
Original painting in Metropolitan Museum of Art, New York.
- EGGLESTON, Benjamin. Modern American painter.
- 47 Dawn. Turner Brown-Print. Made in *Turner Brown-Print not larger than 24×36 in. $*18 \times 22$
- ELSLEY, A. J. Modern British painter.
- 48 "Wait a Minute." Photogravure. 3, \$6.00
- 49 Golden Hours. Photogravure. 2, \$15.00
- FARQUHARSON, Joseph. Modern English painter.
- 50 Over Snowfields Waste and Pathless. Photogravure. $22\frac{1}{2} \times 17\frac{1}{2}$
\$6.00
Three-inch frame for close framing, \$3.50; 3-inch frame for margin-framing, \$5.00; 3-inch frame with mat for margin-framing, \$5.50.
- FIELD, Walter. Modern painter.
- 51 "Come unto These Yellow Sands and There Join Hands." Carbon-Print. $2, \$18.00$
Made also in Carbon-Print, size 3, \$5.00.
- FIKENTSCHER, Otto. Modern painter.
- 52 Crows in Snow. German Lithograph. $21\frac{1}{2} \times 29\frac{1}{2}$
\$3.00
Four-inch quartered-oak frame for close framing, \$5.50.
-

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.Size and Price of
Picture Exhibited.**FILDES, Samuel Luke. Modern English painter. Born Liverpool, 1844.**

Although Mr. Fildes spent a great deal of time in Venice, where he made many excellent studies, it is with his English peasant pictures that he has met with greatest success. He has also done a great deal of fine portrait work, his sitters including some of the members of the English Royal Family. He also illustrated "Edwin Drood" for Charles Dickens.

53 The Doctor. Photogravure.

2, \$12.00

This is without doubt Mr. Fildes' masterpiece. For the work, he had erected at one end of his studio the interior of a cottage, built with rafters, walls, and windows, just as seen in the painting. "The doctor" has some personal resemblance to the artist himself. The original is owned by Mr. Henry Tate of London, who has promised to present it to the nation.

FULLER, George. Modern American painter. Born Deerfield, Mass., 1822. Died Boston, 1884.

In all of Mr. Fuller's pictures we are convinced that he preferred to suggest a scene rather than to "tell the whole story." He liked nature best when softened by a haze that made definite lines impossible. His love of beauty was inherited from his mother, while the secrets of his art he learned from the Deerfield valley, its river, its hills and villages, where he saw them as a boy, and studied them in later years under every influence of light and air.

**54 Nydia (Bulwer's "Last Days of Pompeii.")
Turner Color-Print. Made in all sizes
*Turner Color-Print.**

*22 x 18

Original painting in Metropolitan Museum of Art, New York.

**GOW, Andrew C. Modern English painter.
Born London, 1848.**

Mr. Gow devotes himself chiefly to the portrayal of scenes in the life of the soldier after the manner of the French school.

**55 Washington's Farewell to the Army. Photo-
gravure.**

2, \$18.00

*For prices and additional sizes of Turner Brown-Prints, Turner-Color Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.



Chariot Race—Wagner.



Come unto these Yellow Sands—Field.



Greek Girls Playing Ball—Leighton.



Captive Andromache—Leighton.



Child Handel—Dicksee.



Children of the Shell—Murillo.



Valley Farm — Constable.



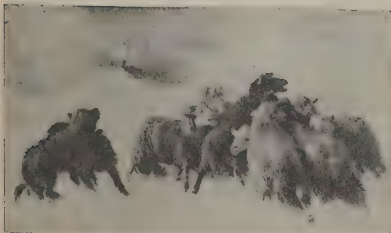
Misty Weather — Mesdag.



Washington at Dorchester Heights — Stuart.



Abraham Lincoln — St. Gaudens.



Lost — Schenck.



Pilgrims Going to Church — Boughton.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

GRIFFIN, Thomas B.

- 56 Sunset on the Meadows. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*18 x 22

HARRISON, Thomas Alexander. Modern American painter. Born Philadelphia, 1853.

- 57 Amateurs. Turner Brown-Print. Made in all sizes *Turner Brown-Print. Original painting in Art Institute, Chicago. Painted 1883.

*18 x 22

HERRING, John Frederick. Modern English painter. Born Surrey, England, 1795. Died Tunbridge, Kent, England, 1865.

At the age of eighteen Herring saw the St. Leger race at Doncaster, England, which excited in him a desire to paint horses, an occupation that he alternated for a time with driving a stage-coach.

- 58 A Society of Friends. Engraving by T. L. Atkinson. 23 $\frac{3}{4}$ x 23 $\frac{3}{4}$ \$2.25

Framed with margin in 3-inch quartered oak, \$5.00; framed with mat in 3-inch quartered oak, \$5.50.

- 59 A Scanty Meal. Carbon-Print. 3, \$5.00

HOBBEMA, Meyndert. Dutch painter. Born Amsterdam or Koeverdam, 1638. Died Amsterdam, 1709.

So little can be learned of the early life of Hobbema that we only know him as a man and an artist, whose greatest rival was Ruysdael. Hobbema, loving the sunshine, painted his pictures full of brightness. He sometimes marred his work by giving too much detail to distant objects, and was often monotonous in his choice of subjects.

- 60 Avenue of Trees. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 3, \$5.00.
Original painting in National Gallery, London.

This avenue is at Middelharnis, a village eighteen miles southwest of Rotterdam, where the people are chiefly engaged in the herring fishery.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.Size and Price of
Picture Exhibited.

HOECKER, Paul. Modern painter. Born
Oberlangenau, 1854.

- 61 Girl with Cat. Blue Carbon-Print. 3, \$5.00

HOFMANN, Heinrich Johann M. F. Modern
German painter. Born Darmstadt, Ger-
many, 1824.

Beside the Bible scenes of Mr. Hofmann that are so well known, among which his "Christ Disputing with the Doctors" ranks as a masterpiece of modern German art, he has also executed some decorative work, especially in the Court Theatre at Dresden.

- 62 Christ and the Doctors. Carbon-Print, 2, \$18.00
Made also in Carbon-Print, size 2½, \$12.00,
and size 3, \$5.00.
Original painting in Royal Gallery, Dres-
den. Painted 1871.
- 63 Head of Christ (detail of Christ and the Doc-
tors). Carbon-Print. 3, \$5.00

HOMER, Winslow. Modern American
painter. Born Boston, Mass., 1836.

No living artist tells us such thrilling tales of the sea as does Mr. Homer. He gained much of his strength during the Civil War, when he was with the Army of the Potomac to supply drawings for "Harper's Weekly;" but the stimulus of his imagination he found on the coast of Maine, where he has lived for many years quietly pursuing his studies on a jut of rocks beyond Scarborough. Here he paints the rugged mystery of the sea with tremendous force, together with the seafaring folk and coast-dwellers who inhabit that rock-bound shore.

- 64 Fog Warning. Turner Color-Print. Made
in all sizes *Turner Color-Print and
*Turner Brown-Print. *18 x 22
Original painting in Museum of Fine Arts,
Boston.
- 65 Lookout, "All's Well." Turner Color-Print.
Made in *Turner Color-Print and *Turner
Brown-Print not larger than 24 x 36 in. *22 x 18
Original painting in Museum of Fine Arts,
Boston.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

HOVENDEN, Thomas. Modern American painter. Born Dunmanway, Ireland, 1840. Died 1895.

After receiving an early art education in his native city Mr. Hovenden came to America in 1863, but did not decide to adopt art as a profession until 1874, when he went to Paris and entered the studio of Cabanel. He unselfishly lost his life in trying to save that of a child at a railway station in Pennsylvania.

66 Breaking Home Ties. Photogravure. 2½, \$16.00

Made also in photogravure 24 in. long, \$6.00.

Frames for 24-inch print: 3-inch quartered-oak frame for close framing, \$3.50; 3-inch quartered-oak frame for margin-framing, \$5.00; 3-inch quartered-oak frame with mat for margin-framing, \$5.50.

HUNT, Walter. Modern British painter. Born London, 1861.

As a painter of animals, Mr. Hunt is quite the opposite of Landseer in his style and execution. Since selling his first picture, at the age of thirteen, he has continued to represent animal life in its true aspect, rather than to sentimentalize as did Landseer. He is a man with ability to accomplish a great deal, and he is often at his easel at four o'clock in the morning, sometimes working there sixteen hours a day.

67 Puss at Bay. Photogravure. 3, \$6.00

HUNT, William Morris. Modern American painter. Born Brattleboro, Vt., 1824. Died Isles of Shoals, 1879.

There was an intense earnestness and enthusiasm about Mr. Hunt's personality that made whatever he did or said interesting. In his art he liked better to suggest form than to portray it with strong outlines. His ability to read character made his portraits works of great merit. His original intention was to become a sculptor, but this he soon abandoned for painting, which he commenced to study under Couture in Paris. During his residence in the French capital he was a very great friend of Millet, for whose genius he entertained a genuine admiration; and his continual purchase of Millet's pictures made him known there as "the mad American."

68 Bugler. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

INNESS, George. Modern American painter. Born Newburgh, N. Y., 1825. Died Bridge of Allan, Scotland, 1894.

As Rousseau and Daubigny discovered the beauties of Fontainebleau, so Mr. Inness discovered a realm of beauty in our American meadows and woodlands, finding his material all within fifty miles of New York. From a delicate boy he grew to a slender, nervous man with thin hands and piercing eyes and a mind full of impressions and imaginary ideals. These visions came to him in such rapid succession that before he could record one impression upon the canvas half a dozen others would appeal to him; and so great was his habit to alter his work to meet his own satisfaction that he often painted pictures one on top of another, until, it is said, one canvas sometimes contained twenty different landscapes.

- 69 **Autumn Gold.** Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36
Original painting in Wadsworth Atheneum, Hartford, Conn.
- 70 **Landscape.** Turner Brown-Print. Made in all sizes *Turner Brown-Print. *18 x 22
Original painting in Art Institute, Chicago.

ISRAELS, Josef. Modern Dutch painter. Born Gröningen, 1824.

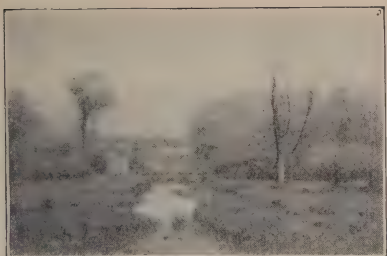
The existence of a modern Dutch school is due to Josef Israels, who is a man of wonderful vitality. In his work we see something of Rembrandt, as well as much of the influence of Millet, for he loves the poetry of evening, the twilight hour when the outlines of objects are lost in one another, rather than the broad sunlight with its definite lines and high-lights. To him beauty exists in the details of every-day living, in the suffering and want of the peasant home; and it is these simple domestic scenes that he likes best to paint.

- 71 **The Frugal Meal.** Carbon-Print. 3, \$5.00
Original painting in Corporation Art Gallery, Glasgow, Scotland.

JAMES, David. Modern British painter.

- 72 **The Wave.** Green Carbon-Print. 2, \$12.00
Made also in Green Carbon-Print, 24 in. long, \$5.00, and in all sizes *Turner Brown-Print.

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.



Autumn Gold—Inness.



Landscape—Inness.



Spring—Mauve.



Autumn—Mauve.



Old Shepherd—Zugel.



Close of Day—C. H. Davis.



Distinguished Member of the Humane Society—Landseer.



Two Lovers—Munier.



The Balloon—Dupré.



Shoeing the Bay Mare—Landseer.



Amateurs—Harrison.



Horse Fair—Bonheur.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

Frames for 24-inch print: 3-inch quartered oak for close framing, \$3.50; 3-inch quartered oak for margin-framing, \$5.00; 3-inch quartered-oak with mat for margin-framing, \$5.50.

KAMPMANN, Gustav. Modern painter.
Born Boppard-on-Rhine, 1859.

- | | | |
|----|--|---------------------|
| 73 | Mountain Country in Snow. German Lithograph.
Four-inch quartered-oak frame for close framing, \$5.50. | 21½ x 29½
\$3.00 |
| 74 | Setting of the Moon. German Lithograph.
Four-inch quartered-oak frame for close framing, \$7.50. | 27½ x 39½
\$4.00 |

KAULBACH, Hermann. Modern German painter. Born Munich, 1846.

- | | | |
|----|---|-----------|
| 75 | The Mouse. Carbon-Print. | 3, \$5.00 |
| 76 | Cloister Soup (Feeding the Poor). Carbon-Print. | 3, \$5.00 |
| 77 | "Give Us This Day Our Daily Bread." Carbon-Print. | 3, \$5.00 |

KLINE, William Fair. Modern American painter. Born Columbia, S. C., 1870.

- | | | |
|----|---|----------|
| 78 | Her Tribute. Turner Brown-Print. Made in all sizes *Turner Brown-Print. | *18 x 22 |
|----|---|----------|

KNAUS, Ludwig. Modern German painter. Born Wiesbaden, 1829. Ludwig Knaus is one of the leaders of the younger Düsseldorf school, and the foremost genre painter in Germany.

- | | | |
|----|--|----------|
| 79 | The Holy Family. Turner Brown-Print. Made in all sizes *Turner Brown-Print. Original painting in Metropolitan Museum of Art, New York. | *22 x 18 |
|----|--|----------|

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
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Picture Exhibited.

KOWALSKI-WIERUSZ, Alfred von.
Modern Polish painter. Born Warsaw,
Poland.

- 80 The Lone Wolf's Vigil. Photogravure. 3, \$6.00

LANDSEER, Sir Edwin Henry. Modern
British painter. Born London, 1802.
Died London, 1873.

At the age of five years Landseer could draw well, while at thirteen he exhibited in the Royal Academy. When a lad with light curling hair and a gentle manner, Fuseli, the keeper of the Academy, used to call him his "little dog boy;" and in after-years he became the greatest painter of the individualities of dogs the world has ever known.

- 81 Shoeing the Bay Mare. Carbon-Print. 3, \$5.00
Original painting in the National Gallery,
London.
- 82 The Challenge. Engraving by J. W. Watts. 11 x 27½
Frame prices same as for size 2½. \$4.00
- 83 The Sanctuary. Engraving by J. W. Watts. 11 x 27½
Frame prices same as for size 2½. \$4.00
Painted in 1842, and owned by Queen Victoria.
- 84 Monarch of the Glen. Engraving by Richard 23¾ x 22¾
Dudensing. Exhibited in 1851. \$5.00
Three-inch quartered-oak frame for close
framing, \$3.50; 3-inch quartered-oak
frame for margin-framing, \$5.00; 3-inch
quartered-oak frame with mat for margin-
framing, \$5.50.
- 85 Distinguished Member of the Humane So- 2½, \$12.00
ciety. Carbon-Print.
Made also in Carbon-Print, size 3, \$5.00.
Original painting in National Gallery, Lon-
don.
- 86 King Charles Spaniels. Carbon-Print. 3, \$4.00
Original painting in National Gallery, Lon-
don.

This is sometimes called "The Cavalier's Pets," and is said to have been painted in two days. Both the dogs

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

came to violent ends; the white Blenheim spaniel fell from a table and was killed, while the true "King Charles" lost his life by falling through the railings of a staircase.

- 87 Saved. Engraving by Samuel Holyer. Painted in 1855. 15½ x 24½
\$3.00

Three-inch quartered-oak frame for close framing, \$3.50; 3-inch quartered-oak frame for margin-framing, \$5.00; 3-inch quartered-oak frame with mat for margin-framing, \$5.50.

- 88 Dignity and Impudence. Engraving by Henry S. Ladd. 27 x 22
\$5.00

Frame prices same as for size 2½.

Original painting in National Gallery, London.

LAUENSTEIN, H. Modern German painter. Born Hiddensen, Hanover, 1836.

- 89 Cradle Song. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 3, \$5.00.

LEADER, Benjamin Williams (real name is Benjamin Williams). Modern English painter. Born Worcester, England, 1831.

Among the beautiful scenes of Worcester, the Thames, and Devon, Mr. Leader has painted most of his landscapes; in all his work one notices an individual atmosphere peculiar to West Britain. He has painted in Switzerland, Scotland, and North Wales, but much prefers his own English home scenes.

- 90 Silent Evening Hour. Photogravure. 2½, \$12.00

LEIGHTON, Lord Frederick, Modern English painter. Born Scarborough, England, 1830. Died London, 1896.

As a believer in beautiful objects, in the suppression of all that is ugly and deformed, Sir Frederick Leighton was the foremost apostle of modern times. In Italy he first learned his idea of classic form, and later in the far East he caught the oriental spirit of fantasy that helped him to portray the wonderfulness of Greek childhood as no other master has done.

No. of Picture
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Picture Exhibited.

- 91 Captive Andromache. Photogravure. 2, \$15.00

Andromache was the daughter of Eëtion, king of the Cilician Thebes, and wife of Hector. Her father and seven brothers were killed by Achilles. On the taking of Troy, her son was hurled from the walls of the city, and she herself fell to the share of Neoptolemus, the son of Achilles, who took her to Epirus. She afterward married Helenus, a brother of Hector. Her story has been beautifully told in Homer's "Iliad."

- 92 Greek Girls Playing Ball. Photogravure. 2, \$15.00

LEROLLE, Henri. Modern French painter.
Born Paris, France.

- 93 By the Riverside. Turner-Brown Print.
Made in all sizes *Turner-Brown Print. *36 x 24
Original painting in Museum of Fine Arts,
Boston.

LEUTZE, Emanuel. Modern American
painter. Born Gmünd, Würtemberg,
Germany, 1816. Died Washington, D.C.,
1868.

The parents of Mr. Leutze took him as a child to Philadelphia, where he early displayed artistic talents. With these he developed a fondness for adventure, and by the sale of his drawings he realized enough money to take him to Europe in 1841. There he became a pupil in the Dusseldorf school, and later studied in Italy. Returning to America in 1859, he continued his art work, making his reputation by producing pictures taken from French, German, Spanish, and American history.

- 94 Washington Crossing the Delaware. This is
a striking example of his epic style.
Turner Brown-Print. Made in all sizes
*Turner Brown-Print. *24 x 36
Original painting in Metropolitan Museum
of Arts, New York.

LOUYOT, E. Modern painter.

- 95 Feeding Cats. Blue Carbon-Print. 3, \$5.00

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.



Head of a Blacksmith—Whistler.



Little Rose—Whistler.



Girl with Cat—Hoecker.



Tired Gleaners—Morgan.



Head of Christ—Hofmann.



Head of Christ-child—Murillo.



Water Gate — Marcke.



Deer in Forest — Bonheur.



Young England — Douglas.



Oxen Ploughing — Troyon.



The Mill — Marcke.



Ancient Britons — Douglas.

**No. of Picture
Exhibited.**
**Size and Price of
Picture Exhibited.**

MARCKE, Émile van. Modern French painter. Born Sèvres, France, 1827. Died Hyères, France, 1891. A pupil of Troyon and one of the leading landscape and animal painters of France.

- 96 The Water Gate. Turner Brown-Print. Made in all sizes *Turner Brown-Print. Original painting in the Layton Gallery, Milwaukee. *18 x 22
- 97 A Golden Autumn Day. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24
- 98 The Mill. Turner Color-Print. Made in all sizes *Turner Color-Print and *Turner Brown-Print. *18 x 22
- Original painting in Metropolitan Museum of Fine Art, New York.

MAUVE, Anton. Modern Dutch painter. Born Zaandam, Holland, 1838. Died Arnhem, Holland, 1888.

"Anton Mauve is famous for his pictures of sheep, for he loved his old Dutch home, with its flocks and folds, its black firs, and silver lakes. He would sometimes make a memorandum of such a scene on one of his cuffs, which afterwards developed into some delightful painting so characteristic of his brush."

- 99 Spring. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36
- Original in Metropolitan Museum of Art, New York.
- 100 Autumn. Turner Color-Print. Made in all sizes *Turner Brown-Print. *18 x 22
- Original in Metropolitan Museum of Art, New York.

McCORD, George Herbert. Modern American painter. Born New York City, 1840.

In his tours through New England, Canada, Florida, and the Upper Mississippi, Mr. McCord has found mate-

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

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rial for his marine pictures, that are becoming so well known. He has spent most of his life in his native city, and is the pupil of Professor Morse.

- 101 Evening in the Harbor. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*18 x 22

MESDAG, Hendrick Willem. Modern Dutch painter. Born Gröningen, Netherlands, 1831.

It was not until Mesdag was thirty-five years old that he decided to make an artist of himself. His first studies were commenced by painting on the window-panes the landscapes he saw through them, which he would trace on transparent paper, and then transfer them to canvas. As all his pictures have been produced in or near The Hague, his work possesses a gray, melancholy tone peculiar to the atmosphere of Holland. He has made a fine collection of the works of other artists, which, together with his palace at The Hague and its beautiful grounds, he has recently presented to the Dutch nation as a permanent gallery.

- 102 Return of the Fishing-Boats. Photogravure.

3, \$6.00

- 103 Misty Weather. Turner Brown-Print. Made in all sizes *Turner-Brown Print. Original painting in Wadsworth Atheneum, Hartford, Conn.

*22 x 18

MICHELANGELO BUONARROTI, Italian painter, sculptor, architect, and poet. Born Castle of Caprese, near Arezzo, Italy, 1475. Died Rome, 1564.

Michelangelo was one of the greatest masters the world has ever known, whether considered as a painter, a sculptor, or an architect. His love for the human form shows itself not only in the frescoes of the Sistine Chapel, but in his few easel-pictures as well, such as the "Holy Family" of the Uffizi, where he even employed figures as decorations. He was a silent man, brooding over the sermons of Savonarola and the poems of Dante, and in his solitude he found his strength.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

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- 104 Holy Family. Turner Brown-Print. Made
in all sizes *Turner Brown-Print. *18 x 22
Original painting in Uffizi Gallery,
Florence.

Painted in 1502-4 for Agnolo Doni. It is the only
easel-picture by Michelangelo the authenticity of which
has never been doubted.

MILLET, Jean François. Modern French
painter. Born Gruchy, near Gréville,
France, 1814. Died Barbizon, France,
1875.

When a child, Millet told his father that when he
was grown he meant to make pictures of men, and on
reaching manhood he followed out his early ideas in a
manner unapproached by other artists; for he painted
men and women under the burden of heavy toil, painted
them not as individuals, but rather as types of the soil,
and through all his work we hear the "cry of the earth."
Exposed to the sun, the wind, and the rain from child-
hood, it is not strange these toilers have lost all the
graceful lines in face and form that are by many con-
sidered essential to the beauty of art. These gleaners and
laborers were inhabitants of his own native Normandy,
where life was severe in its simplicity, and he painted
them as he saw them, in the belief, as he said, that "ex-
pression redeems everything." He has been called "the
Dante of peasants and the Michelangelo of rustic art."

- 105 The Gleaners. Carbon-Print. 2, \$15.00
Made also in Carbon-Print, size 3, \$4.00.
Original painting in the Louvre, Paris.

In his "Gleaners" Millet tells us of the dignity of
labor and the poetry of common things in a language
hitherto unknown. It was purchased for £12,000, and
passed in 1890 to the collection in the Louvre.

- 106 The Shepherdess. Carbon-Print. 3, \$5.00.
Made also in Carbon-Print, size 2, \$18.00.
Original painting exhibited in Salon of
1865.

MORGAN, Frederick. Modern English
painter.

- 107 The Tired Gleaners. Photogravure. 3, \$6.00

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frames, see page viii. For Key to Sizes and Prices of other prints and frames, see page
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MUNIER, E. Modern painter.

- 108 Two Lovers. Turner Brown-Print. Made
in all sizes *Turner Brown-Print. *36 x 24
Original painting in Wadsworth Athe-
næum, Hartford, Conn.

MUNKÁCSY, Mihály. Modern Hunga-
rian painter. Born Munkacz, Hungary,
1846. Died Bonn, Germany, 1900.

The artistic career of Munkacsy was a very brilliant
one. From the position of a carpenter's apprentice, when
he commenced with painting the lids of wooden chests,
he became one of the most celebrated painters of our
age.

- 109 Blind Milton Dictating "Paradise Lost"
to His Daughters. *Turner Brown-
Print. Made in all sizes *Turner
Brown-Print. *23 x 36
Original painting in Lenox Gallery, New
York.

MURILLO, Bartolomé Estéban. Spanish
painter. Born Seville, Spain, 1616.
Died there, 1682.

Nearly all of Murillo's life was passed in the period
of Spain's decline, during the reign of Philip IV. While
Velasquez was painting portraits of the Royal Family,
Murillo was busy painting the beggar children who
made the streets of Seville their home. In his paintings
of children he showed the natural gentleness and kind-
ness of his heart, as these qualities also influenced the
religious art of Spain. He painted many religious sub-
jects, his "Immaculate Conceptions" being the best
known. He spent hours daily in prayer, and became
known as "the painter of heaven, as Velasquez was the
painter of earth."

- 110 Children of the Shell. Carbon-Print. 2, \$15.00
Made also in photogravure, size 3, \$5.00.
Original painting in Prado Museum,
Madrid.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and
frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages
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Anne Hathaway's Cottage, England.



St. John Lateran, Cloisters, Rome.



Pharaoh's Bed, Egypt.



Arch of Titus, Rome.



Arch of Constantine, Rome.



Shakespeare's House, England.



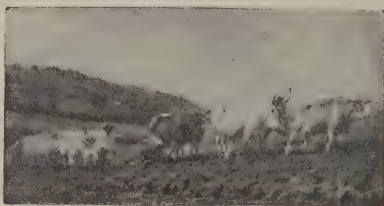
Christ and the Fishermen — Zimmerman.



Sistine Madonna — Raphael.



Divine Shepherd — Murillo.



Ploughing — Bonheur.



Christ and the Doctors — Hofmann.



St. John — Murillo.

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Picture Exhibited.**

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| 111 | Divine Shepherd. Turner Brown-Print.
Made in all sizes *Turner Brown-Print.
Original painting in Prado Museum, Madrid. | *36 x 24 |
| 112 | St. John the Baptist. Turner Brown-Print.
Made in all sizes *Turner Brown-Print.
Original painting in Prado Museum, Madrid. | *36 x 24 |
| 113 | Head of Christ-child (detail to the "Holy Family"). Carbon-Print.
Original painting in National Gallery, London. | 3, \$5.00 |
| 114 | St. Anthony of Padua. Carbon-Print.
Made also in Carbon-Print, size 2½,
\$12.00; size 3, \$5.00.
Original painting in Berlin Gallery. | 2, \$18.00 |

OVEREND, W. H. Modern English painter.

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|-----|--|----------|
| 115 | Farragut at Mobile Bay. Turner Brown-Print. Made in all sizes *Turner Brown-Print.
Original painting in Wadsworth Atheneum, Hartford, Conn. | *24 x 36 |
|-----|--|----------|

PHELPS, William Preston. Modern American painter. Born Dublin, N. H.

Mr. Phelps is known as "the painter of Monadnock." For his winter studies of snow he has built a small portable house which can be carried on a sled and be put together at any place where he chooses to paint.

- | | | |
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| 116 | End of Day. Turner Brown-Print. Made in *Turner Brown-Print not larger than 18 x 22 in. | *18 x 22 |
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PLOCKHORST, Bernhard. Modern German painter. Born Brunswick, Germany, 1825.

Although Plockhorst has painted mostly religious pictures, he has also done some portrait work, among them

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being portraits of the Emperor and Empress of Germany. He settled for some time in Leipsic, but is now living in Berlin.

- 117 Guardian Angel. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 2½, \$12.00;
size 3, \$5.00.

RAPHAEL SANZIO. Italian painter. Born
Urbino, Italy, 1483. Died Rome, 1520.

In all the history of art this great master of the Renaissance stands alone supreme. He seemed born to be happy, and had about him always a group of admirers who loved him equally well for his artistic talent and for his gentleness and attractive personality. He lived in Rome like a prince, and at the end of his too brief life he left quite a fortune for his heirs. Together with his scholars, he painted and drew about nine hundred pictures, including a hundred and twenty Madonnas.

- 118 Sistine Madonna. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 2½, \$12.00;
size 3, \$5.00; and in large size, 54 x 36 in.,
\$80.00.

Five-inch quartered-oak frame for \$80.00
size, for close framing, \$16.00.

Original painting in Dresden Gallery.

This great masterpiece was painted in Rome in 1518, for the church of the Monastery of S. Sisto, Piacenza. In 1754 the monks sold it for 40,000 Roman crowns to Augustus III., Elector of Saxony. The picture represents a vision, showing the Virgin and her Child standing on clouds and surrounded by angels. At the left kneels St. Sixtus (Pope Sixtus II.), on the right, St. Barbara, while on the balustrade, where the two angels lean, is the tiara of St. Sixtus.

- 119 Mother and Child, half-length (detail of
Sistine Madonna). Color-Print. 3, \$20.00
Made also in Carbon-Print, size 2, \$18.00;
size 2½, \$12.00; size 3, \$5.00; and in
large size, 42 x 34 in. (exact size of orig-
inal), \$80.00.
Five-inch quartered-oak frame for close
framing of \$80.00 size, \$15.00.

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- 120 Madonna of the Chair. Carbon-Print. 3, \$4.00**

Made also in Carbon-Print, size 2, \$18.00.

Original painting in Pitti Palace, Florence.

Painted in Rome in 1516-17. Carried to Paris in 1799, and returned in 1815.

REGNAULT, Alexandre Georges Henri.
Modern French painter. Born Paris, 1843. Killed in battle at Buzenval, 1871.

So great is the talent revealed in the few works left by Regnault that it will always be a matter of regret that his life should have been so unexpectedly ended. He gave rare promise, and has been surpassed by few in energy of expression. He returned in haste from one of his Spanish trips to fight in the German war, and in January, 1871, sacrificed his life in the defence of his country. His funeral took place at the moment when the capitulation of Paris was made known.

- 121 Automedon with the Horses of Achilles.**

Turner Color-Print. Made in all sizes

*Turner Color-Print and *Turner Brown-Print.

***18 x 22**

Original painting in Museum of Fine Arts, Boston.

Of this picture the artist wrote: "The horses, knowing that their master will drive them to the battle which is to be his last and cost him his life, struggle to free themselves from the groom, who has come to lead them from pasture."

RENI, Guido. Italian painter. Born Bologna, Italy, 1575. Died there, 1642.

When a child, Guido complained that "other youths were scolded because they were reluctant to make efforts, but I was beaten by my parents because I studied too much." He learned his art so well that Cardinal Borghese made him his court painter, with a pension, Guido receiving nine crowns a month besides the accustomed amount of bread, wine, and wood, and twenty-five crowns every half-year for rent.

- 122 Aurora. Turner Color-Print. Made in all sizes *Turner Color-Print.**

***24 x 36**

Made also in photogravure, size 2, \$15.00; size 2½, \$10.00, and Carbon-Print, size 3, \$5.00.

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**Original fresco in Rospigliosi Palace,
Rome.**

The palace on the Quirinal in Rome now known as the Rospigliosi Palace was built by Cardinal Borghese on the site of the baths of Constantine. It was the Casino of this palace that he ordered Guido to fresco, the result being his marvelous masterpiece of the "Aurora," representing the goddess of dawn scattering flowers. The seven figures surrounding the chariot typify the hours, while in the chariot is seated Phœbus, god of the sun, and Cupid attends as the morning star.

**REYNOLDS, Sir Joshua. British painter.
Born Plympton, England, 1723. Died
London, 1792.**

Sir Joshua Reynolds claims the distinction of having been the first President of the English Royal Academy; nor could their choice have fallen upon any one in whom could be found a more happy combination of necessary attributes for such a trying position. He was a painter of great excellence; as a portrait artist he commands the highest recognition, especially in the portrayal of child life. He was a man possessing many friends, his home being the favorite resort of such men as Goldsmith, Johnson, Garrick, and Burke.

- | | | |
|-----|---|------------|
| 123 | Age of Innocence. Carbon-Print.
Original painting in National Gallery, London. | 3, \$4.00 |
| 124 | Cherub Choir. Carbon-Print.
Made also in Carbon-Print, size 3, \$5.00.
Original painting in National Gallery, London. This picture consists of five different representations of the same face,—that of Frances Gordon. | 2, \$18.00 |

**RIECKE, George. Modern American
painter. Born Sheboygan, Wis., 1843.**

- | | | |
|-----|---|----------|
| 125 | Sunset Glow. Turner Brown-Print. Made
in all sizes *Turner Brown-Print. | *24 x 36 |
| 126 | Road to the Village. Turner Brown-Print.
Made in all sizes Turner Brown-Print. | *18 x 22 |

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The Bugler—Hunt.



St. John—Sarto.



Road to the Village—Riecke.



Sunset on the Meadows—Griffin.



The Train! "Here It Comes."—Birney.



The Duet—Birney.



Mother and Child—Brush.



Holy Family—Knaus.



"Good-night"—Toulmouche.



Blind Milton Dictating "Paradise Lost"
— Munkacsy.



Joan of Arc—Bastien-Lepage.



Madonna of the Chair—Raphael.

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RUYSDAEL, Jacob van. Dutch painter.
Born Haarlem, Netherlands, about 1625.
Died there, 1682.

Considering the nature of Ruysdael's paintings, it is not inappropriate that his name signifies "foaming water." His early works are remarkable for a minute finish. The figures in his pictures were introduced by some of his brother artists. He loved solitude in nature, and became the greatest landscape-painter of the Dutch school.

127 The Windmill. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 3, \$5.00.
Original painting in Van der Hoop Collection, Amsterdam.

128 The Hunt. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 3, \$5.00.
Original painting in Royal Gallery, Dresden.

SARTO, Andrea del. Italian painter. Born
Florence, Italy, 1486. Died there, 1530.

Michelangelo once wrote to Raphael saying, "There is a bit of a manikin in Florence who would bring the sweat to your brow if he chanced to be employed on the great undertakings entrusted to you!" He meant Del Sarto, whom the Italians called the "faultless painter." Del Sarto necessarily chose religious subjects because he painted for churches and convents; but in spirit they are secular, for his models were the strong, bourgeois people of his acquaintance, among them his wife, whom his brush often immortalized, and for whom he sacrificed both honor and fame. In 1530 he fell a victim to the plague brought into the city by Spanish soldiers, and died alone and without friends.

129 St. John the Baptist. Turner Brown-Print. *22 x 18
Made in all sizes *Turner Brown-Print.
Original painting in Pitti Gallery, Florence. Painted for the Grand Constable of France, but never sent, and finally sold to Ottaviano de Medici.

SCHENCK, Auguste Frédéric Albrecht.
Modern painter. Born in the Duchy of Holstein, 1828.

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- 130 Lost. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *18 x 22
Original painting in Metropolitan Museum of Art, New York.

- SEELEY, G. B. Modern American painter.
131 Taking a Pilot. Green Carbon-Print. 2, \$12.00
Made also in Green Carbon-Print, size 3, \$4.00, and in all sizes *Turner Brown-Print.

- SPERLING, Heinrich. Modern German painter. Born Berlin, Germany, 1844.
132 Saved. Photogravure. 3, \$6.00

STUART, Gilbert Charles. American painter. Born Narragansett, R. I., 1755. Died Boston, 1828.

The name of Gilbert Stuart goes down into history as belonging to one of the greatest portrait-painters that ever lived. He was passionately fond of music, liked to entertain and to be entertained, and was an inimitable story-teller. Just before the battle of Bunker Hill he sailed for England with "a full stock of poverty, enthusiasm, and hope—a painter's capital!" There he studied under Benjamin West, who was then President of the Royal Academy. In 1792, having become a painter without an equal in America, he returned to his native country with the long-cherished ambition of painting a portrait of Washington, for whom he entertained the greatest admiration. He spent the last years of his life in Boston, and was buried in the cemetery on Boston Common.

- 133 Washington at Dorchester Heights. Turner Brown-Print. Made in all sizes *Turner-Brown Print and *Turner Color-Print. *36 x 24
Original painting in Museum of Fine Arts, Boston.

THAYER, Abbott Henderson. American painter. Born Boston, Mass., 1849.

Although Mr. Thayer has achieved great success as a landscape-painter, it is his portrait work which has

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placed him in the first rank. The key-note of his art is simplicity, and the chief characteristic of the subjects he chooses is a deep spiritual meaning.

- 134 Caritas. Turner Color-Print. Made in all sizes *Turner Color-Print and *Turner Brown-Print.**
Original painting in Museum of Fine Arts, Boston.

***22 x 18**

TOULMOUCHE, Auguste. Modern French painter. Born Nantes, France, 1829.

- 135 Mother and Child ("Good-night"). Lithographic print.**

3, \$2.50

TROYON, Constant. Modern French painter. Born Sèvres, France, 1810. Died Paris, 1865.

Having made a thorough study of the habits and character of animals, Troyon pictured the timidity of sheep, the gentleness of cattle, the watchfulness of dogs, as no other artist has been able to do; in his sheep pictures, he gives what has been called "a bleating truth."

- 136 Oxen Going to Work (Morning). Carbon-Print.**
Made also in Carbon-Print, size 3, \$4.00.
Original painting in the Louvre, Paris.

2, \$15.00

- 137 Oxen Ploughing. Turner Brown-Print.**
Made in all sizes *Turner Brown-Print.
Original drawing in Museum of Fine Arts, Boston.

***24 x 36**

TRUMBULL, Colonel John. American painter. Born Lebanon, Conn., 1756. Died New York, 1843.

Mr. Trumbull was essentially a painter of historical subjects. Among the most interesting are those on the walls of the Rotunda of the Capitol at Washington, representing the Declaration of Independence, the Surrender of Burgoyne, the Surrender of Cornwallis, and the Resignation of General Washington at Annapolis. For these the artist received \$8,000 each. His collection of historical studies, portraits, and miniatures finally became the property of Yale College, Trumbull receiving as an equivalent a life-annuity of \$1,000, which he continued to draw for twelve years.

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- 138 Death of Montgomery at Quebec. Turner
Brown-Print. Made in all sizes *Turner
Brown-Print. *18 x 22
Original painting in Wadsworth Athe-
næum, Hartford, Conn.
- 139 Battle of Bunker Hill. Turner Brown-
Print. Made in all sizes *Turner
Brown-Print. *24 x 36
Original painting in Wadsworth Athe-
næum, Hartford, Conn.
- This was completed in London in 1786, it being the first of a series of twelve pictures which the artist proposed to paint, telling the story of the Revolution. The central group shows Warren expiring. A soldier supports him, while with one hand he wards off the bayonet of a British grenadier, who aims to avenge the death of Abercrombie, who has just fallen at his feet. At the extreme left is General Putnam ordering the retreat. Behind Colonel Small, who is seizing the musket to prevent the fatal thrust on General Warren, is Colonel Pitcairn, of the British, mortally wounded and falling into the arms of his son. Beyond is the Somerset ship of war and the battery of Copp's hill. The dark clouds of smoke indicate Charlestown in conflagration.
- 140 Signing the Declaration of Independence.
Turner Brown-Print. Made in all sizes
*Turner Brown-Print. *24 x 36
Original painting in Wadsworth Athe-
næum, Hartford, Conn. This is a dupli-
cate of the one at Washington.

TURNER, Joseph Mallard William.
British painter. Born London, 1775.
Died there, 1851.

When we think of the cheerless, desolate place on the banks of the Thames occupied by Turner as a home, and remember how he closed the doors of that home, as well as his heart, to all would-be friends, we marvel at the brilliancy of his work. Yet in his devotion to his art he loved the sun and the sea; he was incapable of fatigue, and he courted solitude. Perhaps to this is due his power to execute such a vast quantity of work. The colors on his palette were always brilliant; but on visiting Italy, Venice became to him a paradise of color, and in the National Gallery in London can be seen these masterpieces that at his death he bequeathed to the nation.

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Automedon with the Horses of Achilles—
Regnault.



Mother and Daughter—Douglas.



Sunset Glow—Riecke.



A Reading from Homer—Alma-Tadema.



Caritas—Thayer.



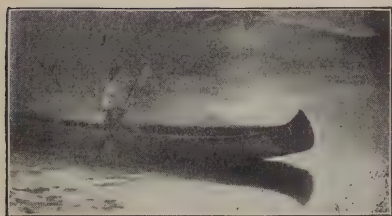
Three Children of Charles I.—Vandyke.



Song of the Lark — Breton.



The Gleaners — Millet.



Dawn — Eggleston.



Ulysses Deriding Polyphemus — Turner.



Cat and Kittens at Play — Adam.



Fog Warning — Homer.

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141 Fighting Téméraire. Carbon-Print. Made also in Carbon-Print, size 3, \$5.00. Original painting in National Gallery, London. Exhibited 1839.	2, \$18.00
The "Fighting Téméraire" was taken from the French at the battle of the Nile, and later figured in the battle of Trafalgar. Turner's picture represents her as being towed to her last destination off Deptford, as the hospi- tal ship for the seamen of all nations.	
142 Ulysses Deriding Polyphemus. Turner Color-Print. Made in *Turner Color- Print not over 22 x 30 in. Original painting in National Gallery, London.	*22 x 30
143 Approach to Venice. Turner Color-Print. Made in *Turner Color-Print not over 20 x 24 in. Original painting in National Gallery, London.	*20 x 24
144 Slave-ship. Turner Color-Print. Made in all sizes *Turner Color-Print. Original painting in Museum of Fine Arts, Boston.	*18 x 22

Exhibited at the Royal Academy, 1840. It was received with severe criticism by the public, to which Mr. Ruskin replied, expressing his belief that the "Slave-ship" was a work sufficient in itself to make Turner immortal.

UNKNOWN ARTIST.

145 Moonrise. Turner Color-Print. Made in Turner Color-Print not larger than 18 x 22 in.	*18 x 22
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VANDYKE or VAN DYCK, Sir Anthony.
 Flemish painter. Born Antwerp, Bel-
 gium, 1599. Died London, England, 1641.

So charming was the personality of Van Dyck and so cultivated was his manner that his associates nicknamed him the "Cavalier painter." This distinction of grace and culture he infused into all of his portraits to such an

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extent that they always have a royal, aristocratic bearing, whether characteristic of the original or not, and his work has a refinement unknown to the stronger work of his master, Rubens. While his faces are so wonderfully executed, his treatment of the hands is not so successful, for he was accustomed to paint them from models especially engaged. He is said to have painted thirty-six portraits of Charles I. and twenty-five of his queen, Henrietta Maria.

- 146 Three Children of Charles I. of England.
Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 3, \$5.00.
Original painting in Royal Gallery,
Dresden.
- 147 William II. of Nassau. Carbon-Print. 2, \$18.00
Made also in Carbon-Print, size 3, \$5.00.
Original painting in the Hermitage, St.
Petersburg.

VELASQUEZ, Diego Rodriguez de Silva.
Spanish painter. Born Seville, Spain,
1599. Died Madrid, Spain, 1660.

Spanish art owes a great debt to Velasquez; by his perseverance and independence he rendered a more enduring service to his country than any other artist, but, being court painter to Philip IV., he was unfortunately subject to countless royal whims, which must have limited his art many times. As portrait-painter to the Royal Family, his duty was to portray its different members in all the marvelous costumes of the day—a necessity that withheld him from the exercise of much imagination, and that doubtless served to give the work of Velasquez the touch of material earth with which he has been reproached.

- 148 Surrender of Breda. Turner Brown-Print.
Made in all sizes *Turner Brown-Print. *18 x 22
Original painting in Prado Museum, Madrid.

Painted about 1647 for the Palace of Buen Retiro. The picture represents the Marqués de Spinola, in the presence of the Flemish and Spanish armies, advancing to receive the keys of the city of Breda from the Governor-General, Justin of Nassau, June 5, 1625.

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Size and Price of
Picture Exhibited.

VERNIER, Emile Louis. Born Lons-le-Saulnier (Jura).

- 149 Selling Shell-Fish, Coast of France. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*18 x 22

Original painting in Lenox Gallery, New York.

VOLKMANN, Hans Richard Von. Born Halle, 1860.

- 150 Waving Wheatfield. German Lithograph. Four-inch quartered-oak frame for close framing, \$7.50.

27½ x 39½
\$4.00

WAGNER, Alexander. Modern German painter. Born Budapest, Hungary, 1838.

Wagner is best known in America by his "Roman Chariot Race," a second work of which was at the Philadelphia Exposition in 1876. This is considered inferior to the first and smaller work, which is owned in England.

- 151 The Chariot Race. Carbon-Print. Made also in Carbon-Print, size 2½, \$12.00, and in size 3, \$5.00.

2, \$18.00

Painted 1876. This represents a race of four-horse chariots, driven by Christian slaves, in the Circus Maximus, Rome, in the time of Domitian, A.D. 81, the prize being life and freedom.

WATERLOW, Ernest Albert. Modern English painter. Born London, 1850.

The beauty of the scenery of Lake Geneva inspired Mr. Waterlow with the desire to become a painter. During a visit to Barbizon he fell under the spell of Corot, whose influence can be distinctly traced in much of his work.

- 152 The Nursery. Photogravure.

3, \$6.00

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

WHISTLER, James Abbott McNeill. Modern American painter. Born Lowell, Mass., 1834. Died London, 1903.

Mr. Whistler is generally recognized as one of the most eccentric geniuses of any age. Although an American by birth, he spent nearly all of his life in London and Paris, where he pursued his erratic ideas in painting and etching, together with his "gentle art of making enemies." He possessed an unique personality and a genius that greatly influenced European art.

- 153 Little Rose. Turner Color-Print. Made in *Turner Color-Print and *Turner Brown-Print not larger than 18x22 in. *22 x 18
Original painting in Museum of Fine Arts, Boston.
- 154 Head of a Blacksmith. Turner Color-Print. Made in *Turner Color-Print and *Turner Brown-Print not larger than 18x22 in. *22 x 18
Original painting in Museum of Fine Arts, Boston.

WILLARD, Archibald M. Modern American painter. Born Bedford, O., 1836.

The strength of Mr. Willard's work is to be found in his humor. He is the son of a Baptist minister, in whose family was numbered a grandfather who had been a soldier of the Revolution. Between the old soldier and the soldier of the future (for the young artist was a color-bearer in the War of the Rebellion) there existed a great friendship, as the boy was always ready to listen to the war stories the old man was ever ready to tell. He was early apprenticed to a decorative painter in a carriage manufactory, where he painted small landscapes and animals' heads on peddling-wagons. After the close of the war he opened a studio in Cleveland, and there portrayed on canvas some of the thrilling scenes he had witnessed.

- 155 Spirit of '76. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24
Original painting in Town Hall, Marblehead, Mass.

This was painted in 1876 to celebrate the centennial of American independence. The old drummer is a portrait of the painter's father, who died about the time

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

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**Size and Price of
Picture Exhibited.**

the picture was completed. By the side of a dismantled cannon lies a wounded soldier raising himself on his elbow to give a last cheer to the stirring strains of "Yankee Doodle." When first shown to the public the original created a great sensation, appealing as it does to a popular patriotic sentiment, and it has been exhibited in many cities of the United States.

ZIMMERMAN, Ernst. Modern German painter. Born Munich, Germany, 1852.

156 Christ and the Fishermen. Carbon-Print. 3, \$5.00

ZÜGEL, Heinrich Johann. Modern painter. Born in Murrhardt, Würtemberg, 1850.

157 The Old Shepherd. Turner Brown-Print. Largest size made 24 x 36 in. *Turner Brown-Print.

*24 x 36

Original painting in the Wadsworth Atheneum, Hartford, Conn.

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

Portraits.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

STATESMEN.

158 Benjamin Franklin. Turner Color-Print.

Made in *Turner Color-Print and *Turner Brown-Print not larger than 24 x 36 in.

*22 x 18

Original painting, by Joseph Siffrien Duplessis, hangs in Museum of Fine Arts, Boston.

Benjamin Franklin, the statesman, scientist, and author, was born in Boston, Mass., Jan. 17, 1706. He was the fifteenth of seventeen children, and after about a year of candle-making in his father's shop was apprenticed to his brother James, a printer. In 1725 he was persuaded to go to England to buy type for a printing-shop of his own. The first American library was commenced by him in Philadelphia in 1731, and the following year he published his "Poor Richard's Almanac," full of witty sayings. In 1737 he was appointed postmaster for Philadelphia, and in 1752 made his celebrated experiment with the kite, demonstrating the identity of lightning with electricity. He was one of the signers of the Declaration of Independence, while one of his last public acts was to sign a memorial to Congress for the abolition of slavery. Franklin died April 17, 1790, and was buried in the graveyard of Christ Church, Philadelphia. His greatest service to America was undoubtedly due to his skill in diplomacy.

159 Alexander Hamilton. Turner Brown-Print.

Made in *Turner Brown-Print not over 24 x 36 in.

*22 x 18

Original painting, by Colonel John Trumbull, in Museum of Fine Arts, Boston.

Alexander Hamilton was born in the Island of Nevis, West Indies, 1757, and died in New York, 1804. Eager for military distinction, Hamilton studied the art of war. He shared in the brilliant campaign of Trenton and Princeton, and was given a place on Washington's staff when scarcely twenty years old, ranking as Lieutenant-Colonel. At the close of the war he studied law, was admitted to the bar in 1782, and on Washington's inauguration Hamilton was made Secretary of the Treasury. He organized the Treasury Department as in the main it still exists; he bound the Union together by inducing Congress to assume the State debts; he framed a sound system of national taxation, devised the United States Bank, and began the creation of a navy. On July 11, 1804, he was mortally wounded in a duel with Aaron

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Picture Exhibited.

Burr, and died the next day, universally mourned. He was a man of passionate energy, of great enthusiasm, and a wonderful capacity for administration.

- 160 Abraham Lincoln. Turner Brown-Print.
Made in *Turner Brown-Print not
larger than 24 x 36 in.

*22 x 18

Original drawing by A. C. Fenety.

The sixteenth President of the United States was born in a log cabin in the backwoods of Kentucky, in 1809. All the schooling he could obtain would probably, combined, not have made up more than one year; but he eagerly devoured the few books that fell into his hands. He spent his youth sometimes as a clerk in a grocery store, sometimes as postmaster, then again as a farm hand or splitting rails. At twenty he had developed the vein of humor that afterwards made him famous. Admitted to the bar in 1836, he began practice in Springfield, Ill., and ten years later entered Congress. Possessing a rare combination of wit, argument, and dramatic power, he gained a great reputation as a campaign speaker. Mr. Lincoln was elected President in 1860 by 180 electoral votes; he issued his first call for 75,000 troops in April of the following year, and Jan. 1, 1863, the Emancipation Proclamation, freeing the slaves, went into effect. The next year he was re-elected by an overwhelming majority, and was shot in Ford's Theatre, Washington, April 14, by John Wilkes Booth, dying the following day.

- 161 Horace Mann. Turner Brown-Print.
Made in *Turner Brown-Print not
larger than 24 x 36 in.

*22 x 18

The original drawing, from which this print is reproduced, was made from a daguerreotype of the great statesman educator, now owned by his son, George C. Mann, and considered the best likeness of him.

Both of his sons, George C. Mann and B. Pitman Mann, consider the portrait excellent, while Senator George F. Hoar, Rev. Edward Everett Hale, Rev. James De Normandie, James A. Page, old friends of his, have praised it very highly.

Horace Mann was born in Franklin, Mass., 1796. Although his youth was passed in poverty, when he earned his school-books by braiding straw, he early in life became active in the cause of education and public charities, and always identified himself with philanthropic inter-

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v. vi, and vii.

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Picture Exhibited.

ests. He was elected to the State Senate from Boston in 1833, and from 1837 to 1848 was secretary of the Massachusetts Board of Education, when he introduced a thorough reform into the school system of the State, advocated the disuse of corporal punishment in school discipline, and awakened an interest in the cause of education that had never been felt before. At his own expense he went to Europe in 1843 especially to visit the schools of Germany, and in 1848 he was elected to Congress to fill the vacancy caused by the death of John Quincy Adams. In 1853 he was made President of Antioch College, Yellow Springs, O., which position he continued to occupy until his death, in 1859.

- 162 George Washington. Turner Color-Print.
Made in *Turner Color-Print and
*Turner Brown-Print not larger than
24 x 36 in.

*22 x 18

Original painting is known as the Atheneum portrait. It was painted by Gilbert Stuart, and hangs in the Museum of Fine Arts, Boston.

The painter, Stuart, said that there were features in his face totally different from those he ever observed in that of any other human being. The earliest known description of Washington was written in 1760, which reads thus: "He may be described as being as straight as an Indian, measuring six feet two inches in his stockings, and weighing 175 pounds. . . . His head is well-shaped though not large, but is gracefully poised on a superb neck. A large and straight rather than prominent nose; blue-gray penetrating eyes, which are widely separated and overhung by a heavy brow. His face is long rather than broad, with high, round cheek-bones, and terminates in a good firm chin. . . . A pleasing, benevolent, though a commanding countenance; dark brown hair, which he wears in a cue. His mouth is large and generally firmly closed. . . . His features are regular and placid, with all the muscles of his face under perfect control, though flexible and expressive of deep feeling when moved by emotion. In conversation he looks you full in the face, is deliberate, deferential, and engaging. His voice is agreeable rather than strong. His demeanor at all times composed and dignified. His movements and gestures are graceful, his walk majestic, and he is a splendid horseman."

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Selling Shell-fish—Vernier.



"All's Well"—Homer.



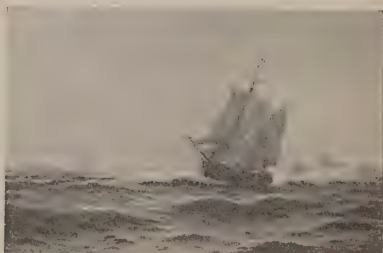
Colombo Breakwater—Number 195.



Marine and Vessels—Clays.



Moonlight—DeHaas.



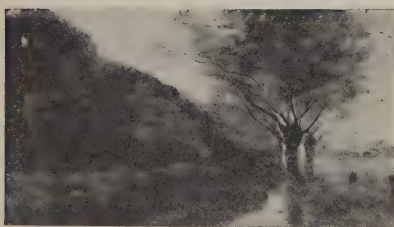
Whaleship Homeward Bound—Bradford.



Cayambe — Church.



The Old Mill — Bunner.



Près Gisors — Corot.



Parthenon, Greece.



Detail of Parthenon, Greece.



Souvenir of Italy — Corot.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

MISCELLANEOUS.

- 163 Christopher Columbus. Turner Brown-Print. Made in *Turner Brown-Print not larger than 24 x 36 in.

*22 x 18

Original painting, by Daniel Huntington, hangs in Lenox Gallery, New York.

Christopher Columbus was born near Genoa, Italy, 1445 or 1446. He probably left home and went to sea in 1473, visiting various Mediterranean ports. Returning to Genoa, he tried to secure financial assistance which would enable him to test his theories of a direct ocean passage across the Atlantic to Asia, but without success. Help was vainly solicited from various other quarters, and he spent five years in constant attendance about the Spanish Court, seeking to gain royal interest in his plans. Discouraged in this, he induced his brother Bartholomew to go to England to lay his plans before King Henry VII., while he himself started on foot for France with his little son Diego. Stopping at the convent of La Rábida to ask for food, he succeeded in interesting the Prior in his story, who called in a neighbor, and becoming convinced that Spain ought to benefit by the idea, a messenger was sent to Queen Isabella, whose interest was aroused. August 3, 1492, Columbus sailed from Palos on the Santa Maria, reaching San Salvador October 8, and October 26 landed in Cuba. After several other explorations, he died at Valladolid, May 20, 1506.

- 164 Henry Wadsworth Longfellow. Turner Brown-Print. Made in *Turner Brown-Print not larger than 24 x 36 in.

*22 x 18

Henry W. Longfellow, who was the second son of Stephen Longfellow, a lawyer of Portland, Me., was born in 1807. Through his mother's family he was descended from John Alden and Priscilla Mullens, whom he made famous in his poem of the "Courtship of Miles Standish." He was graduated with Hawthorne at Bowdoin College in 1825, after which he went to Europe to prepare for the professorship of modern languages in that college. In 1835 he made a second trip with his wife, who died in Rotterdam. The following year he accepted a professorship at Harvard College, occupying Craigie House, where Washington had his headquarters for a time during the War of Independence. In 1839 he published his first volume of verse, under the title of "Voices of the Night." The heroine of his "Hyperion" was Miss Frances Appleton of Boston, whom he married in 1843. Mr. Longfellow gave up his position at Harvard in 1854 and commenced work on an Indian poem that he eventually called "Hiawatha." He died in Cambridge, 1882.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

Sculpture.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

**FRENCH, Daniel C. Modern American
sculptor. Born Exeter, N. H., 1850.**

Although every influence in the early life of Mr. French was favorable to the development of his artistic talent, he gave no evidence of possessing such an inclination until he was nineteen, when Miss May Alcot, the Amy of "Little Women" (who was teaching drawing in Boston), offered to lend him tools for modeling. The French family was then living on a farm near Concord, and so he began by modeling dogs and birds. With the exception of a year spent in Florence and a few months in Paris, Mr. French is almost wholly self-taught. He was only twenty-three when he received his first important commission, that of the Minute-Man at Concord.

- 165 The Minute-Man. Turner Brown-Print.
Made in all sizes *Turner Brown-Print.
Original statue at Concord, Mass.

*36 x 24

A small sum of money was left by a former citizen of Concord for a monument to be placed upon the spot where the militia and the minute-men had fought in 1775. Mr. French's proposition to make the statue in plaster of heroic size for \$400 was seconded by Ralph Waldo Emerson, Judge Hoar, and others, and on April 19, 1875, this statue was unveiled, showing a youthful New England farmer turning from the plow to the battle-field, for which a large cast of the Apollo Belvedere had been the sculptor's only model. At the unveiling Mr. Emerson made a brief speech, a poem was read by Mr. Lowell, and Mr. George William Curtis delivered the oration.

**SAINT-GAUDENS, Augustus. Modern
American sculptor. Born Dublin, Ire-
land, 1848.**

The father of Mr. Saint-Gaudens is a native of Southern France, coming to America from the vicinity of the town of Saint-Gaudens among the Pyrenees. As a youth the son worked for six years as a cameo-cutter, in which employment he learned the keenness of vision and delicacy of touch that have helped him to master his later work in such a marvelous way. While he worked at cameo-cutting he studied drawing at night, and finally studied six years abroad, returning to America in 1874; but it was not until 1881 that he made himself known as a sculptor, when he set up his statue of Admiral Farragut in New York.

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Exhibited.

Size and Price of
Picture Exhibited.

- 166 Abraham Lincoln. Turner Brown-Print.
Made in all sizes *Turner Brown-
Print.

*36 x 24

Original statue in Lincoln Park, Chicago.

When the statue of Lincoln by Saint-Gaudens was unveiled, in 1887, it was received as the greatest portrait statue in the United States. The pose is simple, yet natural and characteristic. The sculptor has introduced the unusual adjunct of a chair, before which stands the tall figure of the President, with bowed head as though lost in thought. The statue was at once pronounced a masterpiece, and it stands foremost among the highest achievements in American sculpture.

UNKNOWN SCULPTORS.

- 167 Venus of Melos. Carbon-Print.

3, \$5.00

Made also in Carbon-Print, size 2, \$18.00,
and in large Carbon-Print, 53 x 37 in.,
\$80.00.

Five-inch quartered-oak frame for 53 x 37
inch print, \$16.00.

Original statue found in the island of Melos,
1820. Now in the Louvre, Paris.

- 168 Victory of Samothrace. Carbon-Print.

3, \$5.00

Made also in Carbon-Print, size 2, \$18.00.

Original statue found in the island of Sam-
othrace, Turkey, 1863. Now in the
Louvre, Paris.

VISCHER, Peter. German sculptor.

The date of the birth of Peter Vischer is not known; about 1450 his father, a coppersmith, wandered into the town of Nuremberg, and it is probable that the son worked as an apprentice in the Town Foundry with his father. He died in 1529, but the monograms placed upon his work make it difficult to decide which belong to the elder Peter and which to his son, whose name was also Peter.

- 169 King Arthur. Turner Brown-Print. Made
in all sizes *Turner Brown-Print.

*36 x 24

From one of the bronze statues of the
tomb of Maximilian I. in the Franciscan
church at Innsbruck, Austria.

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Picture Exhibited.

Emperor Maximilian conceived the idea of building for himself a lordly tomb, which should be surrounded by figures of ancient heroes. Accordingly, the tomb was built, and twenty-eight bronze figures larger than life guard the Emperor's cenotaph at Innsbruck. Of these, the statues of King Arthur and of Theodoric, King of the Goths, are from the foundry of Peter Vischer, and are far superior to the rest as works of art, the beauty of the figure and pose of King Arthur being especially noted. They were completed in 1513, but did not reach Innsbruck until some ten years later.

Architecture.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

EGYPT.

- 170 Pyramids of Cheops, Chephren, and Mycerinus from the East. Egyptians sitting down in the foreground, Gizeh. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*18 x 22

The Gizeh group of pyramids consists of the pyramids Cheops, Chephren, and Mycerinus, and eight smaller ones, being the northermost group of about seventy pyramids extending from Abu Roash south to Meidum.

The pyramid of Cheops, or Great Pyramid, is the tomb of Pharaoh Khufu (Cheops), of the 4th dynasty, and dates from about 4000 B.C. Its original height was 481 feet (present height, 451), and the original length of the sides at the base, 755 feet. It is built of solid masonry in large blocks. The pyramid of Chephren is the tomb of Khafra. It is the second of the Great Pyramids, the height originally being 472 feet and the base measurement 706 feet. The pyramid of Mycerinus, the third of the Great Pyramids, was built by Menkaura, and was 215 feet high and 346 feet to a side, at the base. The Great Pyramids are one of the so-called seven wonders of the world.

- 171 Sphinx, front view, and Pyramids of Chephren and Mycerinus, Gizeh. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*24 x 36

The Sphinx is the oldest known statue, dating back from before 4000 B.C. It stands about a quarter of a mile southeast of the Great Pyramid. It is hewn from the natural rock, the cavities and flaws being filled with masonry. The body is 140 feet long; the head measures about 30 feet from top of forehead to chin and is 14 feet wide.

- 172 Pyramids and Desert. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*18 x 22

PHILÆ.

- 173 Temples of Philæ from across the Nile. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*18 x 22

The remains of the temples of Philæ are among the most artistic of the Egyptian ruins. The Temple of Isis was founded by Ptolemy Philadelphus and Arsinoë 286 B.C. The smaller temple, known as Pharaoh's Bed, was erected by Ptolemy Euergetes 146 B.C.

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Exhibited.Size and Price of
Picture Exhibited.

- 174 Pharaoh's Bed. Turner Brown-Print. Made
in all sizes *Turner Brown-Print. *24 x 36

GREECE.

- 175 The Acropolis, Athens. Carbon-Print. 3, \$5.00
Made also in Carbon-Print, size 2, \$18.00.

The Acropolis is a precipitous rock, rising about 260 feet above the city of Athens, and extending 1,000 feet from east to west and about 400 feet at its greatest width. On it stand the remains of the Parthenon, Erechtheum, Propylæa, and other famous ruins, erected under Pericles in the fifth century B.C.

- 176 Parthenon, Athens. Turner Brown-Print.
Made in *Turner Color-Print and *Turner Brown-Print not larger than 30 x 40 in. *24 x 36

The Parthenon was begun about 450 B.C. by the architect Ictinus, under the direction of Pericles. It was the official temple of Athene, and in it stood the colossal chryselephantine (gold and ivory) statue of the goddess by Phidias. The pediments were also filled with sculpture, probably by Phidias and his pupils. In refinement of design and perfection of execution this temple has never been equalled. The architecture is of the Doric order.

- 177 Detail of Parthenon. Erechtheum in distance. Turner Brown-Print. Made in
*Turner Color-Print and *Turner Brown-Print not larger than 30 x 40 in. *36 x 24

ITALY.

ROME.

- 178 Arch of Constantine. Turner Brown-Print.
Made in all sizes *Turner Brown-Print. *36 x 24

The Arch of Constantine was erected after the victory over Maxentius at Saxa Rubra. The lower bas-reliefs refer to the deeds of Constantine, the upper illustrate the life of Trajan, the latter having been removed from an arch of Trajan (whose ruins existed in 1430), and were appropriated by Constantine for his own arch.

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Exhibited.**
**Size and Price of
Picture Exhibited.**

- 179 Arch of Titus. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24**

During the Middle Ages this was known as the "Arch of the Seven Candlesticks." When the Emperor Titus returned from his capture of Jerusalem in A.D. 70 he carried with him, among other valuable trophies, the seven-branched candlestick, as well as a large train of Hebrew prisoners. These prisoners he set to work building the arch that should commemorate their degradation and the destruction of Jerusalem, thus accomplishing his task,—that of breaking their spirit; and to this day no Jew will pass under it. The ornamentation of the inner walls shows on one side the triumphal procession entering Rome with the spoils from the Jewish Temple, and on the other is depicted the Emperor in his car crowned by Victory.

- 180 Castle and Bridge of St. Angelo. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36**

The Bridge of St. Angelo was built by Hadrian as an approach to his mausoleum. The castle was built as Hadrian's family tomb, Caracalla being the last emperor interred there.

- 181 Coliseum and Arch of Constantine. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36**

The Coliseum, originally called the Flavian Amphitheatre, was commenced A.D. 72 by the Emperor Vespasian, and completed by Titus A.D. 80. It is stated that 12,000 captive Jews were employed in its erection, and that the external walls alone cost about 17,000,000 francs. Titus dedicated it by games that lasted 100 days, during which time 5,000 animals were slain. The arena was surrounded by a wall sufficiently high to protect the spectators crowding the marble seats and corridors from the wild beasts that were introduced by subterranean passages closed by huge gates. From the fourteenth century the Coliseum began to be considered as a stone-quarry, and several Roman palaces were built with materials plundered from its walls.

- 182 Dome of St. Peter's. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *36 x 24**

The present basilica of St. Peter's was commenced in 1506, under Pope Julius II. Michelangelo took up the work as architect in his seventy-second year, but the dome as designed by him was higher and not so heavy as it now stands. The façade was completed in 1614,

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

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Picture Exhibited.

under Paul V., and it was finally dedicated by Urban VIII. in 1626. To cover the expenses Julius II. and Leo X. instituted a sale of indulgences, which led to the Reformation.

- 183 Roman Forum from Arch of Septimus Severus. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*24 x 36

The Roman Forum was the political centre of ancient Rome. Temples devoted to popular deities, triumphal arches, and the famous rostra of Cicero and Julius Cæsar were erected there.

- 184 St. John Lateran, Cloisters. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*24 x 36

The Lateran derives its name from a wealthy patrician family whose estates were confiscated by Nero when their head, Plautius Lateranus, was put to death for taking part in the conspiracy of Pisa. The history of this basilica is most unfortunate, for it was first destroyed by an earthquake in 896, by fire in 1308, and again in 1360. Its fourth restoration was due to Urban V. (1362-70). The beautiful twelfth-century Cloister of the Monastery is surrounded by low arches supported by inlaid and twisted columns, above which is a frieze of colored marbles, while in the centre stands a well of the tenth century, called the "Well of the Woman of Samaria."

SPAIN.

- 185 Alhambra, Court of Lions, East. Turner Brown-Print. Made in all sizes *Turner Brown-Print.

*24 x 36

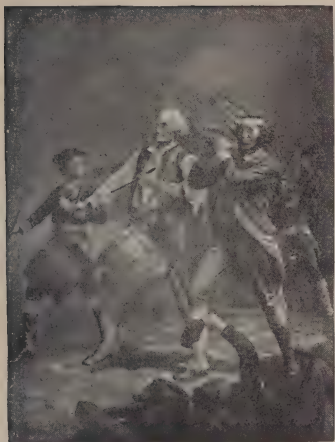
The Alhambra is the ancient fortress and residence of the Moorish monarchs of Granada, the palace having been erected at various dates, chiefly between 1248 and 1354. All the main apartments open into the Court of Lions, in the centre of which is the celebrated Fountain of Lions, an alabaster basin supported by twelve lions of white marble. The square is paved with colored tiles and the colonnade with white marble, while the walls are composed of blue and yellow tiles, with a border above and below enamelled blue and gold.

- 186 Alhambra, Court of Myrtles. Platinum Print. Made also in all sizes *Turner Brown-Print.

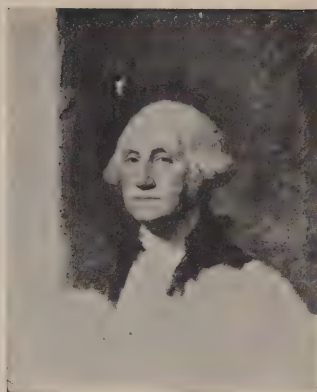
3, \$4.00

The Court of Myrtles derives its name from the myrtles that grow along the sides of the pond.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.



Spirit of '76 — Willard.



Washington — Stuart.



Aurora — Reni.



The Shepherd and His Friends — Knight.



Age of Innocence — Reynolds.



Angels' Choir — Reynolds.



Coliseum and Arch of Constantine, Rome.



Capitol, Washington.



The Minute-Man — French.



King Arthur — Vischer.



Windmill — Ruysdael.



Temples of Philæ from across the Nile, Egypt.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- 187 Alhambra, Hall of Two Sisters. Platinum Print. Made also in all sizes *Turner Brown-Print. 3, \$4.00

The Hall of Two Sisters is so called from two very beautiful white marble slabs laid in the pavement. On each side are alcoves for couches, and the roof is composed of stalactites, nearly 5,000 pieces entering into its construction.

ENGLAND.

- 188 Durham Cathedral. Etching by C. O. Murray. 26 x 17
Frame prices same as for size 2½. \$10.00
- 189 Westminster Abbey. Etching by Delauney. 24 x 10
Three-inch quartered-oak frame for close framing, \$3.50; 3-inch quartered-oak frame for margin-framing, \$5.00; 3-inch quartered-oak frame with mat for margin-framing, \$5.50. \$10.00
- 190 Windsor Castle. Etching by David Law. 16 x 26
Frame prices same as for size 2½. \$10.00
- 191 Shakespeare's House, Stratford-on-Avon. Turner Brown-Print. Made in all sizes
*Turner Brown-Print. *18 x 22
- 192 Ann Hathaway's Cottage, Stratford-on-Avon. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *18 x 22

UNITED STATES.

- 193 Capitol, Washington. Turner Brown-Print. Made in all sizes *Turner Brown-Print. *24 x 36

The Capitol at Washington, with its porticos and lobby dome, ranks as one of the most impressive and beautiful examples of architecture in the world. The style is classic, with Corinthian details. The corner-stone of the original building was laid Sept. 18, 1793, the State of Virginia having contributed \$120,000 and Maryland \$72,000 towards its erection. Of this building, Stephen Hallett was the first architect, and in 1799 the north wing was finished ready for Congress; but twelve years later the

*For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

whole was burned by the British. The main section of the present building was completed in 1827, the wings and the new iron dome being added in 1851-65 as designed by Thomas U. Walter. The dome is so constructed that with the variations of temperature the iron plates expand and contract to withstand the tremendous force of the wind in gales, for it moves perceptibly in furious storms. The total cost of the building has been \$16,000,000.

- 194 Washington's Home, Mt. Vernon, Va. Turner Brown-Print. Made in all sizes
*Turner Brown-Print.

*13 x 54
\$20.00

In using this picture for exhibition purposes it is necessary to mount on a folding mount. The picture is supplied in one piece when ordered.

The home and burial-place of the first President is beautifully situated on the right bank of the Potomac. It was built in 1743 by Lawrence, the half-brother of Washington, who changed its name of Hunting Creek to Mount Vernon in honor of Admiral Vernon, under whom he had served in the British Navy. In 1858 the mansion and six acres of land were purchased for \$200,000 by the Ladies' Mount Vernon Association in order to secure it as a national possession, Edward Everett donating the proceeds of his lecture on Washington and of certain writings, amounting to \$69,000. It was then restored as nearly as possible to its original condition during Washington's lifetime.

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

Natural Scenery.

No. of Picture
Exhibited.

Size and Price of
Picture Exhibited.

- | | | |
|---|---|------------|
| 195 | Colombo (Ceylon). Breakwater during the Southwest Monsoon. Photograph taken by Captain Bayley. Green Carbon-Print. Made also in Green Carbon, size 3, \$6.00. | 2, \$20.00 |
| <p>A monsoon is a wind blowing part of the year from one direction, alternating with a wind from the opposite direction. Just before the season of the monsoons, water-spouts sometimes appear off the coast of Ceylon, and this storm of wind is ushered in by heavy thunderstorms, accompanied by very hard rains; the continual blaze of lightning and the deafening crash of thunder are said to be beyond description.</p> | | |
| 196 | Buttonwoods. Platinum Print. Made also in *Turner Brown-Print in all sizes. | 3, \$5.00 |
| 197 | Lower Falls, Yellowstone National Park. Turner Brown-Print. Made in all sizes *Turner Brown-Print. | *36 x 24 |
| 198 | Niagara Falls, general view from Prospect Point. Turner Brown-Print. Made in all sizes *Turner Brown-Print. | *18 x 22 |
| 199 | Roadside Birches. Platinum Print. Made also in *Turner Brown-Print in all sizes. | 3, \$5.00 |
| 200 | Yosemite Valley from Artists' Point. Turner Brown-Print. Made in all sizes *Turner Brown-Print. | *24 x 36 |

* For prices and additional sizes of Turner Brown-Prints, Turner Color-Prints, and frames, see page viii. For Key to Sizes and Prices of other prints and frames, see pages v, vi, and vii.

Notes on Schoolroom Decoration.

In the endeavor to make the schoolroom more attractive, first, attention should be given to the walls. Glaring white walls are not only inartistic, but injurious to the eyes, straining and weakening them through the reflection of the strong white light.

Each room should be treated for itself, according to its exposure. A room filled with sunlight most of the day may have its wall-tints of cooler tones, as greenish or bluish grays, of varying depths, according to the amount of light; whereas a room into which the sunlight seldom or never enters should receive warmer treatment, the depth of color depending on the amount of light. It should be remembered that the warmer colors are the more exciting, and consequently more fatiguing to the eyes. They should never be used in very great strength for the walls of classrooms. To the light tints or low tones generally used there can be no objection.

The prevailing color of the woodwork of the classroom should be the key-note for the color-scheme of the walls. If the woodwork be of oak, ash, or other light wood, to be finished without paint, and to receive a slight stain or filler before varnish to give it a richer tone, the walls may be creamy color, the frieze above the picture-moulding of a deeper tone, and possibly decorated with good and appropriate design.

The ceiling should be a lighter tone than the walls. If there be ornamental metal ceilings, so much used just now, opportunity presents itself to give added decorative effect by the use of different tones of the prevailing color in the room, or of the harmonizing color, in emphasizing slightly some of the leading lines or parts of the relief ornament.

When the woodwork of the classroom is of cherry in natural finish, or of other wood of a reddish tone, the walls may be of a light salmon color, or a light tone of terra-cotta or other tint of red, the depth of tone depending upon the amount of sunlight in the room. When the woodwork is painted, the color used should determine the color of the walls, ceiling, and other fittings, either lighter tones of the same color, or of a complementary color, being employed. A rich, low-toned olive green may be used for the woodwork, the wall being of a buff yellow, with a frieze of a tint of red orange of harmonizing tone. If the room be on the cool side of the house, with no sunlight, a reddish buff or a



Buttonwoods.
No. 196.



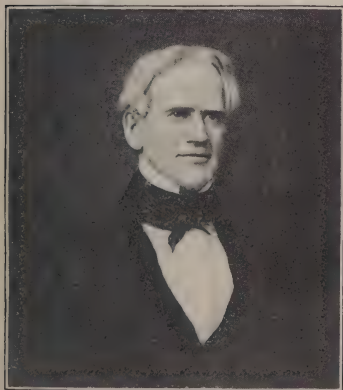
Roadside Birches.
No. 199.



Victory of Samothrace.
No. 168.



Westminster Abbey, England.
No. 189.



Horace Mann.
No. 161.
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Lower Falls of the Yellowstone.
No. 197.



Choosing the Caskets—Barth.
No. 3.



Dance of the Nymphs—Corot.
No. 29.



The Fighting Temeraire—Turner.
No. 141.



King Charles Spaniels—Landseer.
No. 86.



Shepherdess—Millet.
No. 106.



Oxen Going to Work—Troyon.
No. 136.



Holy Night—Correggio.
No. 32.



Homer and His Guide—Bouguereau.
No. 16.



Mount Vernon.
No. 194.



Saved—Landseer.
No. 87.



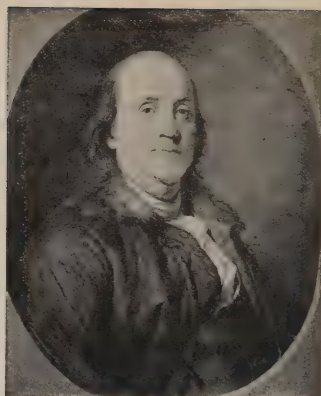
Vikings—Douglas.
No. 42.



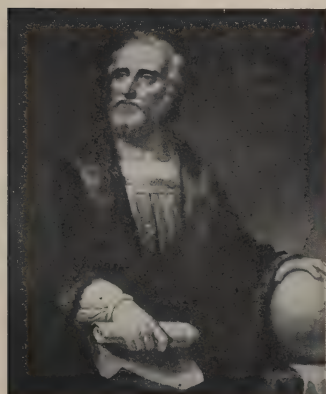
Twilight—Davis.
No. 35.



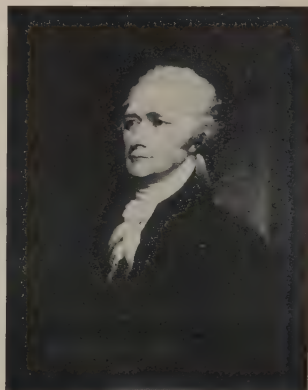
Lincoln — Fenety.
No. 160.



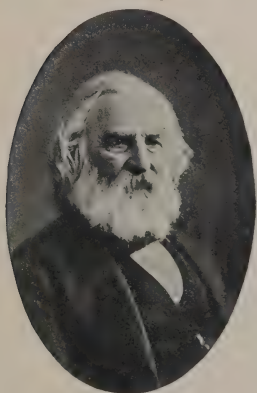
Benjamin Franklin — Duplessis.
No. 158.



Columbus — Huntington.
No. 163.



Alexander Hamilton — Trumbull.
No. 159.



Longfellow.
No. 164.



Holy Family — Michelangelo.
No. 104.

HORACE K. TURNER CO.

light tone of russet or terra-cotta may be used for the walls; and if the room has much sunlight, a cool effect may be obtained by using for the walls a light tone of green or olive gray.

The picture-moulding may be finished in a tone to harmonize with the walls, or it may be of the same finish as the woodwork.

The window-shades should be selected with reference to the general color-tone of the room.

Wall registers should be painted or enameled the same color as the wall, and never be of the unsightly black so often seen.

The blackboards are usually the most difficult features to manage in any scheme of decoration. When the building is already fitted and occupied, the only plan seems to be to have hangings of appropriate material and color, to be kept drawn when the blackboards are not in use. This can be arranged by having a small curtain-rod to extend the length of the board, supported by brackets at the ends, and, if necessary, in the middle. The hangings should be suspended by ring-hook, allowing them to slide readily, or to be quickly taken off for cleaning. A shelf might be placed at the top of the blackboard, extending its full length, on which casts, or vases of beautiful form or color, could be placed.

Where a new building is being planned, it may be possible to obtain blackboards that will not be out of harmony with the decoration of the room. If composition blackboards be used, it is possible to have coloring-matter mixed with the composition so as to give a tone desired.

Picture-frames should be simple, and such as will not be out of harmony with the prevailing color of the room; but more especially each frame should be carefully selected with reference to the color-tone, character, and size of the picture.

If the casts selected for the schoolroom decoration are of ivory finish, they will, as a rule, be in better harmony with any color-scheme likely to be used, and can be more readily cleaned.

In the decoration of assembly-halls, or hallways, deeper or stronger and richer color may be employed for the walls, and large casts of statuary or bas-reliefs can be used with striking effect.

The size of the pictures used should be determined by the size of the room or wall-space available, and the general effect of the room with its decorations should be simple, quiet, harmonious, and satisfying.

Supplement.

ADDITIONAL SUBJECTS MADE IN TURNER PRINTS NOT IN THE EXHIBIT.

ADAN, Emile.

201 End of Day.

ALEXANDER, John W.

202 Pot of Basil.

BOUGUEREAU, William Adolphe.

203 Broken Pitcher.

BRETON, Emile-Adelard.

204 Sunset at Sea.

COROT, Jean-Baptiste Camille (1796-1875).

205 Crossing the Ford.

206 The Ford.

207 Morning on the Lake.

208 Ville d'Avray.

DAGNAN-BOUVERET, Pascal-Adolphe-Jean.

209 Madonna of the Arbor.

DA VINCI, Leonardo (1452-1519).

210 Mona Lisa.

DUPRÉ, Julien. Born at Paris, 1851.

211 Before the Storm.

212 Drinking Trough.

213 Valley of Arques.

FULLER, George (1822-1884).

214 Head of a Boy.

GARDNER, Elizabeth-Jeanne.

215 Two Mothers.

GREUZE, Jean-Baptiste (1725-1805).

216 Broken Pitcher.

217 Napoleon as First Consul.

ISRAELS, Josef (1824).

218 Bashful Suitor.

219 Convalescent.

JACQUE, Charles.

220 Shepherdess.

LANDSEER, Sir Edwin Henry (1802-1873).

221 Highland Music.

LE BRUN, Mme. Elisabeth-Louise Vigée (1755-1842).

222 Girl with Muff.

223 Madam Le Brun and Daughter.

LEROLLE, Henri.

224 Arrival of the Shepherds.

225 Shepherdess.

LESLIE, Charles R.

226 Sir Walter Scott.

MILLET, Jean François (1814-1875).

227 Angelus.

228 Feeding her Birds.

229 First Steps.

MURILLO, Bartolomé Estéban (1616-1682).

230 Holy Family.

REMBRANDT, Harmensz van Ryn (1607-1669).

231 Night Watch.

REYNOLDS, Sir Joshua (1723-1792).

232 Miss Gwatkin.

RUYSDAEL, Jacob van (1625-1682).

233 The Cascade.

STUART, Gilbert Charles (1755-1828).

234 Martha Washington.

TROYON, Constant (1810-1865).

235 Return to the Barnyard.

TRUMBULL, Colonel John (1756-1843).

236 Signing Declaration of Independence (new negative).
(Original at Washington.)

237 Surrender of Burgoyne.

238 Surrender of Cornwallis.

VAN DYCK, Sir Anthony (1599-1641).

239 Baby Stuart.

VELASQUEZ, Diego Rodriguez de Silva (1599-1660).

240 Equestrian Portrait of Don Balthazar Carlos.

WALDEN, L.

241 Out for a Sail.

WATTS, G. F.

242 Sir Galahad.

PORTRAITS.

243 Ralph Waldo Emerson.

244 Abraham Lincoln.

SCULPTURE.

245 Hermes. Praxiteles.

246 Minute Man, Lexington. Kitson.

ARCHITECTURE.

247 Temple of Jupiter, Greece.

248 Erechtheum, Greece.

249 Amalfi, Italy.

250 Castle of St. Angelo and Tiber River.

251 Roman Forum.

252 Castle of Chillon, Switzerland.

253 Cathedral, Baptistery and Leaning Tower, Pisa, Italy.

254 St. Paul's Outside the Walls, Interior, Rome, Italy.

NATURAL SCENERY.

255 Grand Canal, Venice.

256 Jungfrau, Switzerland.

257 Matterhorn, Switzerland.

258 El Capitan, Yosemite Valley.

259 Concord Bridge.

Any of the subjects in the Supplement may be purchased with exhibit funds.

SUPPLEMENT.

ADDITIONAL SUBJECTS MADE IN TURNER PRINTS
NOT IN THE EXHIBIT.



End of Day—Adan.
In Supplement. No. 201.



Return to the Barnyard—Troyon.
In Supplement. No. 235.



Arrival of the Shepherds—Lerolle.
In Supplement. No. 224.



Shepherdess—Lerolle.
In Supplement. No. 225.



Angelus—Millet.
In Supplement. No. 227.



First Steps—Millet.
In Supplement. No. 229.

SUPPLEMENT.

ADDITIONAL SUBJECTS MADE IN TURNER PRINTS
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Crossing the Ford—Corot.
In Supplement. No. 205.



The Ford—Corot.
In Supplement. No. 206.



Morning on the Lake—Corot.
In Supplement. No. 207.



Ville d'Avray—Corot.
In Supplement. No. 208.



The Cascade—Ruysdael.
In Supplement. No. 233.



The Night Watch—Rembrandt.
In Supplement. No. 231.

SUPPLEMENT.

ADDITIONAL SUBJECTS MADE IN TURNER PRINTS
NOT IN THE EXHIBIT.



Before the Storm — Dupre.
In Supplement. No. 211.



Drinking Trough — Dupre.
In Supplement. No. 212.



Valley of Arques — Dupre.
In Supplement. No. 213.



Highland Music — Landseer.
In Supplement. No. 221.



The Convalescent — Israels.
In Supplement. No. 219.



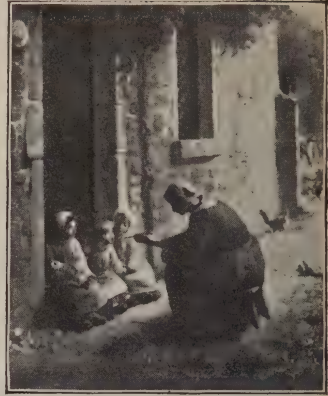
Bashful Suitor — Israels.
In Supplement. No. 218.

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Sunset at Sea—Breton.
In Supplement. No. 204.



Feeding her Birds—Millet.
In Supplement. No. 228.



Shepherdess—Jacque.
In Supplement. No. 220.



Two Mothers—Gardner.
In Supplement. No. 215.



Baby Stuart—Van Dyck.
In Supplement. No. 239.



Miss Gwatkin—Reynolds.
In Supplement. No. 232.

SUPPLEMENT.

ADDITIONAL SUBJECTS MADE IN TURNER PRINTS
NOT IN THE EXHIBIT.



Girl with Muff—Le Brun.
In Supplement. No. 222.



Madam Le Brun and Daughter.
In Supplement. No. 223.



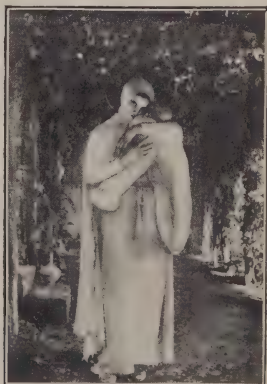
Broken Pitcher—Greuze.
In Supplement. No. 216.



Napoleon as First Consul—Greuze.
In Supplement. No. 217.



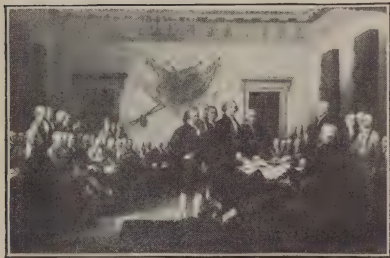
Mona Lisa—Da Vinci.
In Supplement. No. 210.



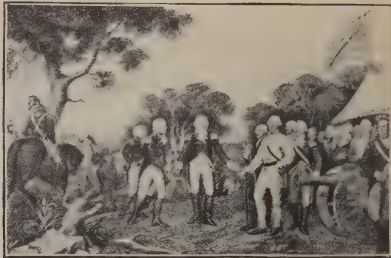
Madonna of the Arbor—Dagnan-Bouveret.
In Supplement. No. 209.

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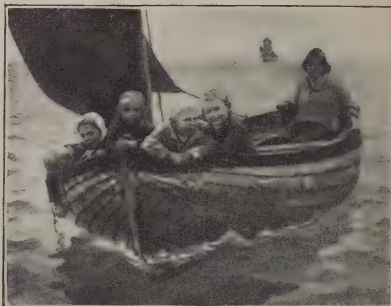
Signing the Declaration of Independence—
Trumbull.
In Supplement. No. 236.



Surrender of Burgoyne—Trumbull.
In Supplement. No. 237.



Surrender of Cornwallis—Trumbull.
In Supplement. No. 238.



Out for a Sail—Walden.
In Supplement. No. 241.



Don Balthazar Carlos—Velasquez.
In Supplement. No. 240.



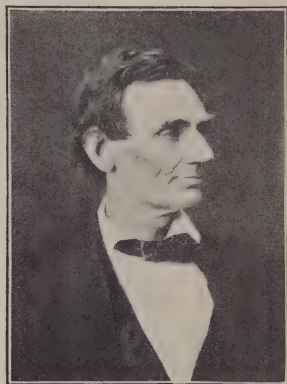
Grand Canal, Venice.
In Supplement. No. 255.

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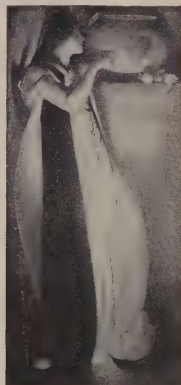
Ralph Waldo Emerson.
In Supplement. No. 243.



Abraham Lincoln.
In Supplement. No. 244.
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Minute Man—Kitson.
In Supplement. No. 246.



Pot of Basil—Alexander.
In Supplement. No. 202.



Matterhorn, Switzerland.
In Supplement. No. 257.



El Capitan, Yosemite Valley.
In Supplement. No. 258.

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Cathedral, Baptistery and Leaning Tower,
Pisa.
In Supplement. No. 253.



St. Paul's Outside the Walls, Interior.
In Supplement. No. 254.



Roman Forum.
In Supplement. No. 251.



Castle of Chillon, Switzerland.
In Supplement. No. 252.



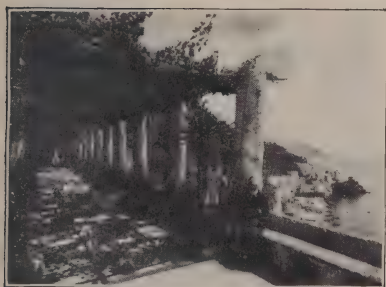
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Temple of Jupiter, Greece.
In Supplement. No. 247.

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NOT IN THE EXHIBIT.



Amalfi, Italy.
In Supplement. No. 249.



Jungfrau, Switzerland.
In Supplement. No. 256.



Concord Bridge.
In Supplement. No. 259.



Head of a Boy—Fuller.
In Supplement. No. 214.



Sir Walter Scott—Leslie.
In Supplement. No. 226.



Martha Washington—Stuart.
In Supplement. No. 234.

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ADDITIONAL SUBJECTS MADE IN TURNER PRINTS
NOT IN THE EXHIBIT.



Broken Pitcher—Bouguereau.
In Supplement. No. 203.



Holy Family—Murillo.
In Supplement. No. 230.



Castle of St. Angelo and Tiber River.
In Supplement. No. 250.

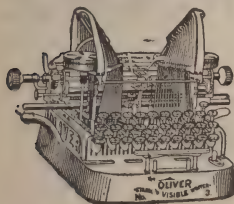


Hermes—Praxiteles.
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Sir Galahad—Watts.
In Supplement. No. 242.

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Originators of Free Traveling Art Exhibits. Several years ago we established the *first* free traveling art exhibit. We began with one crude exhibit and small attendance. Last year we had ten collections, with an attendance of over one million people. This year, to meet the demand we require twenty-one exhibits.

The best place to inculcate the love of the beautiful is in the school-room. To the rising generation the most effective lessons can be given, and from the school millions of children will carry the lessons to millions of homes. — President Eliot, Harvard University.

Cause of Success. This great success comes from two facts: First, the exhibits are loaned with absolutely no financial guarantee; second, they are an improvement over the old line lecture courses in that the exhibit itself, as the highest-grade entertainment, is the center of a social event in which all may take part.

Definite Results. Fifteen hundred towns and cities have held these exhibits successfully. Towns of 1,300 people have raised \$240.00; of 15,000, \$600.00; of 60,000, \$1,200.00; of 250,000 \$2,200.00.

Pictures in Exhibits and Processes. Each exhibit contains 200 large pictures of ancient and modern art, chosen from all publishers the world over, and occupies 1,200 square feet. The productions include the finest brown prints, carbons, engravings, etchings, photogravures and color facsimiles, exact replicas of the originals in drawing and color, so that one visiting the collection sees many of the most famous masterpieces as they appear in the great galleries of the world.

The finest collection ever gathered together in this country. — Boston Transcript.

Imitators. Quite naturally we have many imitators: the first class, local art stores loaning a miscellaneous collection of pictures as an exhibit to advertise their business, without considering the adaptability of these pictures to school decoration; the second class, firms loaning their exhibits to advertise their particular line of pictures under conditions which compel the exhibitor to purchase *these pictures only*. Our exhibits not only contain the best pictures for school decoration, but are used also as high-grade entertainments to cultivate and instruct, and the funds may be used to purchase *any picture published*, or for any other purpose.

It may be said that no such admirable representations of the architecture of Egypt have been seen in this country before, and the views of Alhambra are without rivalry in their beautiful perfection of the detail of Moorish architecture. — Springfield, Mass., Republican.

Purposes for Which Exhibits May Be Used. While the exhibits raise funds primarily for the purchase of pictures to decorate schoolrooms, any funds raised may be used to purchase school libraries, pianos, physical apparatus or for any other purpose whatever (see Terms of Exhibit, Plan 2). Containing the best pictures for each grade, the exhibit is a great incentive to systematic decoration as outlined under "Plan for Complete Decoration of Schools," on page 65. Our experts in this field have made remarkable progress the past few years, and we will gladly plan at any time complete decoration of any building, supplying lists of special subjects suited to this purpose without expense.

Standing of Our Exhibits. The standing of our exhibits is shown in the newspaper clippings in this announcement. During the *National Educational Association* Convention our exhibit at the Boston Art Club was the only one officially recognized by the committee, who distributed 25,000 tickets to visiting teachers. We have thousands of recommendations from all over the country.

Genuine artistic merit is the quality for which the pictures have been chosen. — New York Post.

The Exhibit

Size of Pictures. The actual pictures without mount range in size from 16 x 20 to 30 x 40 inches.

Subjects. The pictures in the exhibit contain the best examples of ancient and modern painting, architecture and sculpture especially adapted for schoolroom decoration.

Mounting. To keep the exhibit clean and attractive, the 200 pictures in each collection are mounted on dark, rich cloth, which makes a uniform background.

Framing. The pictures in the exhibit are not framed; the dark mounts serve as frames and save transportation charges. Funds raised through exhibits may be spent for framed or unframed pictures. We carry the best quality of frames.

There is something for every taste, and no one will be disappointed.
— Columbus Citizen.

Catalogues and Numbering of Pictures. Each picture in the exhibit is numbered to correspond with the catalogue number, which contains much interesting information concerning the artists, giving date and place of birth and where original paintings are now found. The catalogues sell at the nominal sum of ten cents, so that all may afford them. Twenty-five per cent of the total catalogue sale is added to the picture fund; the balance is paid us to cover the cost of catalogues.

Racks for Hanging the Pictures. The pictures are hung on special racks sent with the exhibit. These make the exhibit orderly and artistic in appearance, as each picture is hung in its special place; further, the exhibit can be put up in a much shorter time and without injury to the hall.

The collection of photographs and photogravures of famous paintings now on exhibition in the High School is considered the finest ever presented in St. Louis. — St. Louis Post Despatch.

Shipping-Cases. Pictures, catalogues and picture-hooks are packed in a strong trunk, and racks in a special case.

Local Organization and Instructions. We have arranged such suggestions as have been obtained from our 1,500 successful exhibitors in printed forms which outline a perfect exhibit organization. These are sent free to each town, and relieve the exhibitor of all responsibility except the actual management.

The exhibition of art photographs which opened in City Hall this morning represents the finest thing in this line which has ever visited Springfield, and merits a good attendance. — Springfield, Mass., Union.

No Financial Guarantee. No definite financial guarantee is necessary to secure the exhibit. We simply loan you the exhibit without charge, with the understanding that the net receipts will be spent under one of the four "Terms of the Exhibit," given below.

Terms of Exhibit

The exhibit is loaned free.

The exhibitor agrees:

PLAN I. To *spend* with us for pictures, framed or unframed:

- (a) Net funds raised through ticket sale and sale of advertising in programs and other exhibit printed matter, at list prices. Discounts on page 64 apply on all other funds.
- (b) Commissions allowed on outside orders during the exhibit, and on all catalogues sold.
- (c) All subscriptions raised in connection with the exhibit.

It is when receiving at second hand the thoughts of great and noble minds, from inspiring writings, from divine melodies, from ennobling works of fine art, that we see beyond this sphere to one which, if we strive not for it, we have fallen short of our duty and our true destiny as men. All those who have the intellectual and moral betterment of the people at heart should receive all possible encouragement. — Editorial in the Columbus Citizen.

The exhibitor agrees:

PLAN 2. To pay for use of the exhibit:

(a) One half of net funds mentioned in Plan 1a.

(b) One half of subscriptions mentioned in Plan 1c.

(c) Seven and one-half cents for all catalogues sold. The exhibitor receives balance of funds raised through 2a, b, and twenty-five per cent of total catalogue sale. By this plan, funds may be raised to purchase books, pay off church debts, raise teachers' retirement funds or scholarship funds, and for any other purpose.

The exhibitor agrees:

PLAN 3. To purchase \$100 list from us where a fund is already available. Regular discounts are given. Exhibitors pay express charges from the next preceding place up to ten dollars, and seven and one-half cents for catalogues sold.

The city street-car company has granted free transportation to the schoolchildren, and different schools will visit the exhibit daily. — St. Paul Despatch.

The exhibitor agrees:

PLAN 4. To pay \$100 rent for the use of exhibit four days. The exhibitor bears express charges from the next preceding place up to ten dollars, and pays seven and one-half cents for all catalogues used.

The *Horace K. Turner Free Traveling Art Exhibits*, under Plan 1, offer a means to start picture funds for decoration in a substantial manner; and simply require you to purchase any picture published through us. Plans 2, 3 and 4 allow you to use the funds for any purpose. Net funds in Plans 1 and 2 are gross receipts less local expenses and express charges.

Plan of Exhibition

The plan of exhibition is simple; the exhibit is loaned by us without charge; an exhibition of from one to four days is held, to which an admission fee is charged by the exhibitor (this fee varies according to the means of the population). Concerts and entertainments are usually held in connection with the exhibit, by schoolchildren and local talent; teas, dances and candy sales have proven popular the past season. Our "Local Organization Instructions" in printed forms include these ideas and others, and suggest means to make them a success. Schoolchildren sell tickets, and in this way the community is thoroughly canvassed. The exhibit may be had under Plans 3 and 4 of exhibit terms without charging an admission fee if so desired.

The pictures have been collected by a connoisseur, and there can be nothing but praise for the work shown. — Minneapolis Journal.

Expenses. The expenses in connection with the exhibit are light. Rent of hall is usually free, as some school or city hall can be used. In other cases, the owner of a hall or vacant store will gladly give the use of it for an educational purpose. When rent must be paid it can be deducted from the gross receipts. Local advertising and printing can be secured cheaply, if the purpose is explained. The cost is charged to expense of exhibit.

There is history, poetry, nature, religion, and all that is lovely in life represented by the masters of old and modern times. — *Detroit Journal.*

Express Charges. The express charges from the next preceding place should not exceed \$10.00; if they do, *we will bear all in excess of \$10.00.*

Space Occupied by Exhibit. The space occupied is 1,200 square feet. The special floor racks, sent with the exhibit, besides giving an orderly, artistic appearance, reduce the actual wall space required to 600 square feet.

It is probably the best collection of its kind ever shown in Dayton. The selection is admirable, embodying a wide range of artists and the various schools. — *Daily Evening Herald.*

Sale of Pictures. Orders may be taken for pictures from visitors to the exhibit. We pay the exhibitor a commission of twenty-five per cent on such orders, which is added to his picture fund. This has proved one of the items which adds many dollars to this fund.

Discounts

1. No discount on purchases with funds from ticket sale and local advertising.
2. Twenty-five per cent on purchases with subscriptions and outside available school funds.
3. Thirty-three and one-third to forty per cent on purchases with subscriptions and outside available school funds of European pictures, imported duty free under the tariff law of the United States, allowing free importation of pictures for educational purposes.
4. Twenty-five per cent on all future purchases to each exhibitor and the teachers.

Commissions

added to the picture fund:

1. Twenty-five per cent on orders placed by visitors to the exhibit.
2. Twenty-five per cent of total catalogue sale.

Plans for Complete Decoration of Schools Furnished Free

The school boards of Massachusetts towns are voting to adopt our systematized plan of schoolroom decoration. Their schools have been filled with pictures sadly out of harmony, and the decorations have exerted on the pupils no definite educational influence.

The causes as discovered by us are:

(a) Graduating classes presented pictures chosen according to their uncultivated taste.

Without a doubt one of the finest art exhibitions ever presented in this country is that in the art gallery of the Rhode Island School of Design. — Providence Sunday Telegram.

(b) New teachers hung their favorite pictures permanently in a room where they remained possibly one year.

(c) Well-meaning friends perpetuated some relative by the gift of a portrait.

(d) Pictures taken from the garret and unsuited for any decoration were presented, and could scarcely be refused without offense.

The school boards approve our definite plan of decoration, and no other pictures may be used. This decided step places school decorations on the same standing as text-books. Thereafter all purchases of pictures by the school and all gifts of pictures by those interested in the schools must conform to a systematic plan of decoration in which each picture is chosen according to the child's understanding, and educates him.

According to this plan each open wall-space becomes a unit in the definite educational scheme. The picture assigned is suitable,

In subject, to the grade and age of the pupil.

In size, to the open wall-space.

In color tone, to the lighter or darker light effect.

It is certainly a welcome thought that, given five years of close association with such art subjects, the public would soon acquire a high art standard. — Newark Sunday Call.

For every open space in each schoolroom a picture is listed, so that from time to time purchases or gifts may add one step to a fixed decorative scheme.

We will gladly draw up a complete plan of decorations for any school without expense.

We require:

(1) A — Architect's plans of building, if available; or

B — Plans from your own measurement; (a) general dimensions of each room; (b) exact dimensions of open wall-spaces; (c) exact position of chimneys, windows, blackboard, registers and other large objects.

(2) Grade of room and age of pupils, and studies taught.

(3) Wood finish, color of walls and source of light, whether north, south, east or west.

(4) A list of pictures on hand for decoration.

We will return to you this drawing and a list of pictures, indicating for each one the proper space. This plan is sent you, framed, with the understanding that it will be hung in a conspicuous place for reference when an opportunity to decorate is offered.

During the week about 25,000 citizens and schoolchildren have been in attendance at the exhibition of pictures. — Detroit Free Press.

This systematized plan is based on the experience of the leading art educators of the country, with whom we are constantly in touch, and our long practical experience in the field of school decoration.

Turner Prints

Beside the prints of all publishers, we have included this year the wonderful Turner Prints in our exhibit. They are the result of long and careful experimenting and are made by a wonderful secret process, in sizes from six inches long to six feet long. The big size is the largest print made. The six-foot print may seem an almost impossible achievement, but with our new process we not only make prints of this great size, but make them with such perfect faithfulness to the original that the finest details are retained as perfectly as in the smallest print. The prints come in rich brown, gray, and in the exact colors of the originals in many cases. They are absolutely permanent in color, and are unequaled for depth, beauty and brilliancy. In every way they are superior to prints made by old processes which sell for twice as much. We are constantly adding new subjects to our present list. The large sizes are especially suited to assembly halls and corridors, and there are many intermediate sizes between the smallest and largest print suited to every sized room and space.

The prints in this catalogue and in our exhibit represent but a few of the many thousand subjects we handle. If you do not find the subjects you desire in this catalogue, write us, giving us the name of the subject and the artist's name and we will quote you prices and sizes, and give you the process in which the picture is obtained.

We allow a discount of twenty-five per cent from the list prices of all picture publications when the pictures are used for educational purposes.

HORACE K. TURNER COMPANY,
221 Columbus Ave., Boston, Mass.

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